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Notice.
Literary contributions and correspondence should be addressed to the Editor, Tottenham St., W.
All matter and copy of advertisements must be received by **six o'clock on Tuesday** to insure insertion in Thursday's current issue.

Who Invented the Kinematograph?

MR. FRIESE GREENE CHATS WITH "STROLLER."

As stated last week, just as we went to press, Mr. Friese Greene had sent a manifesto to the majority of the trade, in which he notified them of his seven patents, and informed them that the failure on their part to discontinue such use or to obtain a license from him would subject them to a suit for injunction, and accounting for profits and damages arising from their infringement. This document was made more important by the clause stating, that if within ten days from June 30th he did not hear from them, the matter would be placed in his solicitor's hands with instructions to commence proceedings forthwith.

Naturally, our 'phone was busy with enquiries immediately the circular was received, and judging that at last the long threatened move had been made to substantiate Mr. Friese Greene's claims, I wired that gentleman, that I was journeying to Brighton for a chat on the subject.

I was kindly and courteously received, and was impressed with documents galore, with press and magazine articles, Royal and Photographic Societies' minutes, with models and drawings of a most interesting nature, and much more evidence that left little doubt in my mind as to the sincerity and genuineness of the inventor's claims. But I recognised that nothing harsh or unjust was in Mr. Friese Greene's mind while making these claims. He did not in any way wish to create difficulties which would decrease the present volume of the motion picture business, and would be quite content if only some recognition was tendered him, for the amount of time and money he had spent on the subject of motion pictures.

"How is it you have not asserted your claim before," I asked?

"I can only refer you to your predecessor *The Optical Magic Lantern Journal* of Nov. 1899, to *The Kinematograph Weekly* of Aug. 1st., 1907, and April 2nd and 9th, 1908, and to a number of other journals which have appeared during that interval. You will learn from them that I have never ceased in asserting that it was myself who first suggested motion pictures, but it was an incident that happened to my eldest son, that roused me and made me determined to assert my claims."

"What was the incident?" I asked.

"Well, my boy had stated to a schoolfellow that his father had invented the kinematograph, and the reply was that 'your father must be telling a lie, for it says in the Encyclopædia that Edison invented it.' This was more than I could allow to pass without contradiction, for what father could allow his children to think him a liar? So I immediately wrote a letter to *The Times* pointing out my claims and the unjustness of the statement with regard to Edison in their Encyclopædia, which after certain correspondence was duly inserted."

"What do you really claim, Mr. Friese Greene?" I asked, "and what do you desire from the trade?"

"It is difficult," was the reply, "for me to say under present circumstances. As you know, the matter is now in the hands of an excellent firm of solicitors, and unless the trade give me some assurance that I shall receive recognition I shall within ten days proceed to vindicate my position. What I should like would be for the trade to meet me and compromise matters, instead of taking any harsh or unnecessary proceedings and spending hundreds in law expenses."

"I cannot see how you can expect the trade collec-

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tively to make a definite proposition to you. You say you claim on machine, film and colour motion pictures —three distinct items. Some of the trade are interested in one section, and others in another. Would it not be better for you to make a bold statement of what you require in the way of royalty on each machine, which you state infringes your patent; on every 1,000 feet of film that is issued, and which is subject to your claims; and to definitely come to an arrangement with any firms who may be producing colour motion pictures, as to their future use?" I asked.

"That," said Mr. Friese Greene, "is practically what my action will result in. I have spent upwards of £16,000 without getting a halfpenny back, and I consider for the sake of my wife and my four boys that I should look after their future."

Mr. Friese Greene then gave me a most careful summary of his different inventions, showed me his specifications, his models, his original slide pictures and celluloid films and took me over to his laboratory, draftsman's room, patent office, and developing and projecting room, etc., which was in Toole's house and in which he has spent many a night solving such problems as airship flight, electric printing, wireless signalling, and many other wonderful and original schemes, which were prodigious in their ingenuity and showed his marvellous inventive genius in many latter-day questions.

I was allowed to see the various cameras and projecting apparatus that he has used in his work. I turned the handle of the first machine to project colour motion pictures. I handled valuable original films worthy of a glass case at the South Kensington or British Museum. I read the inscriptions on the numerous medals presented to Mr. Friese Greene by various learned Societies, and could easily have spent a week listening to the enthusiastic descriptions of the clever inventor, but I was anxious to still further probe Mr. Friese Greene's thoughts with regard to himself and the trade.

I naturally learnt much which it would be unfair to publish, but much which strengthens his claim and seems to prove that his 1905 patent holds good and that on the strength of this his prior patents can be made valid even though their time had lapsed. The camera, the film, and the intermittent motion picture are embraced in these master patents, the specifications of which can only be read with one emphatic verdict.

I wish the trade could have accompanied me, and have seen the machine that was patented in 1905 for projecting in natural colours through a prism. I wish they could have handled the first piece of film that was taken 20 years ago, and have generally heard from Mr. Friese Greene's own lips particulars of the various developments, which he still had in mind, both with regard to black-and-white and colour projection.

Mr. Theodore Brown on another page deals more particularly with the technical side of the subject. All I wish in this short note is to give the trade my impression of Mr. Friese Greene's claim, and his open-hearted desire to act only in a just and straightforward manner, and to prove that although he is determined now matters have gone so far, to bring the matter to a definite conclusion, he is not in any way grasping in his desire to have some return for the labour, time and talent he has put into the science.

The Future in Paris.

Our Paris correspondent writes us that the paragraph in his last letter with the heading "A New Renting Concern," which foreshadowed the intention of certain leading firms in Paris to establish a joint rental business, has created a sensation in Paris, and as the scheme is necessarily incomplete, although nearing the practical stage, further details are held over until matters are a little more advanced. The particulars we gave were read with interest and some alarm by certain interests in Paris, and we have no doubt our columns will be eagerly watched for the further details which will shortly appear.

No More Sales?

Meanwhile, states our correspondent, the excitement caused by this announcement makes one state at the outset that the following further interesting news is "advance information," and does not refer to the immediate future. "To be brief, the prophecy is made with the greatest assurance in various quarters that December 31st will put an end to the present trade conditions. No more films will be sold after that date according to the best information, and renting will be the only condition of business. This points to the advisability for foreign film manufacturers to prepare for the exploitation of their imports in France and to deal with a central renting office. An argument which adds force to this view should be drawn from the fact that France has always been a "renting market." Very few films can be sold outright in this country, while a good remuneration can be obtained from a proper circulation of the best foreign subjects, subject of course to a good choice. Experience should guide this choice, and on the manufacturers' side the best efforts should be directed towards a progress which has been properly expeessed in some of the WEEKLY articles, and consideration should be given to the Editorial "English Films and Some of Their Merits" in the number dated July 1st. We Frenchmen strongly agree with the Editor, and often feel about the showmen's criticisms as if they were from our own 'exploitants.'"

The "Gem," Great Yarmouth.

"An Old Showman" sends an interesting letter describing his impressions of that popular picture hall The Gem, Great Yarmouth, which is now under the management of Mr. E. Barr, an electrical engineer with six years' experience of bioscope work. The Gem is 160 feet in length, 40 feet wide and over 50 feet high, and a 24-foot picture of good quality is shown on a tastefully draped screen. The "throw" is 140 feet, and the arc is worked on a 100-volt alternating current, a beautiful light being obtained. A number of elecric lights are arranged about the building, and being carefully shaded are left on during the show. There are three exits on each side of the hall, one at the back and two in front, so that 1,000 people can leave the hall, if necessary, in something like a minute and a half. The operating chamber is outside the main building, from which it is divided by a 9-inch wall. It measures 6 ft. 6 ins. by 7 ft. 6 ins., is 6 ft. 6 ins. high, and lined with asbestos. Our correspondent concludes by recommending a visit to the Gem by showmen who may be contemplating enlarging or rebuilding their present premises, and who could not fail to get some good ideas from what is practically an ideal picture hall.

FILM HIRE SERVICE

SHOWMEN THAT USE IT HAVE PACKED HALLS

and are satisfied

WHY?

BECAUSE—Our library contains all the latest productions and no rubbish.

We have the films the showman wants, and with them he scores.

Our service is smart, up-to-date and reliable, and is backed by expert knowledge of the showman's requirements.

Not being Showmen we do not compete with our clients.

If your show fails to draw, join the "Empire" Film Service and success will follow.

Sole Manufacturers of the famous : :
. "Empire" . Cinematographs and Accessories
as used throughout the world : : :

Write for full particulars . and copies of our .
Empire Catalogue, Film Hire List
and get in touch with the Leading House in the trade.

Empire Pictures
NOW READY.
Work of the First Aid Nursing Yeomanry Corps.
A day with the Ladies Under Canvas.
Length 500 ft. Price 4d. per ft.

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How does Canada stand in relation to motion pictures? We have received many inquiries on this subject and I am anxious to know what kind of a field is open to makers and exhibitors. I was in Canada two years ago, and although I visited six of the largest towns I did not see a single show. If any reader can give me information with respect to what is doing there at the present time, I shall be grateful.

* * *

ACCORDING to the *Evening Standard* a Washington Baptist Church pastor has introduced into his church a moving picture show to illustrate his sermons and the edifice is packed to overflowing at every service. The minister preaches on interesting Biblical events, and engages amateur actors to perform the parts under his own direction before a kinematograph camera. The American is not doing a very novel thing after all. The Rev. W. Carlile at St. Mary-at-Hill Church utilised the attraction with the further one of the phonograph and instrumental music for some time until the disapproval of the Bishop of London led to the withdrawal of the phonograph.

* * *

AT the same time the news is interesting as showing that the clergy as a whole are waking up to the usefulness of living pictures as a means of attracting to the churches people who otherwise would prefer to spend the time in lighter pursuits. Whether those so attracted are likely to benefit from the services does not concern us. The new departure means yet another field for the sale or hire of films and looking at the matter with reference to his own interests solely, the showman will wish that sermons should get even duller and less interesting so that a bigger dose of living pictures should be necessary as flavouring.

* * *

I SEE from the *Standard* that while the Parliamentary Golf Handicap was being played off at Mitcham on Thursday last, the party at the sixteenth hole came across a kinematograph party—a "convict" being seen playing a round with the governor of the prison before the living picture camera. I expect our friend Mr. Martin was concerned in this, and I am looking forward to see a golfing subject of a novel kind at the Film House shortly.

* * *

THE London and North Western Railway, who have already shown considerable enterprise in their use of living pictures for advertisement purposes, employed a camera man to film some of the incidents of the run of the first non-stop express of the season from Euston to Llandudno. Views were taken of the arrival of the train at the latter place, and a further series from the directors' saloon at the end of the train. This should be an interesting series, if it is included, as I suppose it will be, in the Company's exhibit at the White City.

* * *

PATHÉ'S branch at New York has for some time sent me their weekly bulletin, on the back of which has appeared some very striking cartoons favourable to the "Trust," and in many instances severely critical of the ways and manners of the Independents. These cartoons may have been smart, but I consider many to be in rather doubtful taste. The one issued last week, No. 87, is clever and humorous. We have a typical German seated in his garden with his dog running away at the back and chased by Pathé's trade mark—the well-known gamecock. The German is giving utterance to the following:

Oh where, oh where is my little dog gone?
Oh where, oh where can he be?
With his films cut short and his prices made long,
Oh where, oh where is he?

* * *

Apropos the discussion in our columns with reference to the respective merits of the English and foreign films, Mr. Ward, who has charge of the Warwick film hiring department, during the week gave me some facts which go to prove that English films have at least one distinctive merit—and that one which appeals to the film buyer through that most sensitive spot, his pocket;—their subjects are of the actual length advertised.

* * *

ACCORDING to Mr. Ward, some of the "approximate" lengths of foreign makers are getting too "approximate" for words. One can overlook a shortage of five or ten feet, but when it gets to fifty or so one begins to wonder why the subjects are not advertised at 5d. per foot right away. Without mentioning names, Mr. Ward gave me one or two instances of the difference between the actual and the "approximate" lengths. A subject advertised (and charged) as 410 feet actually measured exactly 362 feet, while another invoiced as 560 feet was really only 513 feet. A remonstrance so I was told led only to the maker pointing out that lengths were not guaranteed.

* * *

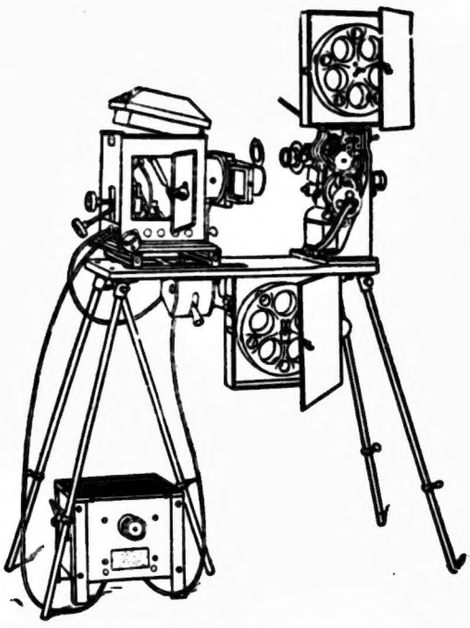
I HAVE always understood that the object of advertising approximate lengths was to cover a possible error of one or two feet, due to the translation of metres into feet, or perhaps to allow a film of, say, 499 feet being advertised at the round figures of 500 feet. A difference of 48 feet cannot be explained in this way, however, and it certainly appears that here is at least one point in which our foreign friends might imitate the home producer.

* * *

MR. GEO. W. GRANT, the courteous and enterprising managing director of the Biograph Theatres, Ltd., has been taking a well earned holiday in Paris. But can he rest sufficiently to make a holiday? I rather hazard he returns with some new notions in the kine line.

* * *

TALKING of holidays, there appear to be just a little rift within the lute on this subject among some of the managers of local picture theatres. They don't think they get enough, and there are some who don't get any. Well, that's bad policy, anyway. The managers are, in the main, a smart, alert, progressive body of men, and they deserve the fullest consideration from their employers.



IF YOU HAVE NOT

Got an Edison Projecting Kinetoscope write us and we will give you all particulars of its merits. It answers the requirements of

COUNCILS,
INSURANCE,
GAS and
ELECTRIC SUPPLY COMPANIES.

It is reliable, durable, and the parts are interchangeable. The One-Pin Movement allows of the use of a Revolving Shutter which increases the illumination and definition of the pictures.

Write for Descriptive Booklet.

EDISON FILMS

A Road to Love

Refused permission to survey for railway our hero decides to work at night. In father's absence Eunice arms and tries to stop work. She tries to be firm but Engineer scores. She sends for refreshment during which father and officer lover appear. Officer follows Engineer and—after shooting him—fires bush to hide crime. Girl saves Engineer. Nurses him to health. He loses his reason, but suddenly seeing railway completed he is restored and marries girl.

No. 6451. **Code "Ventruz"** **Length 950 ft.**

Fuss and Feathers

A new "Peach Basket" hat causes Mr. Bangs to object to Wife's extravagance. To obtain peace he tries various nooks, but, carelessly throwing match away, he causes fire. By mistake he uses "Peach Basket" creation as extinguisher and gets severely mauled for his carelessness.

No. 6454. **Code "Ventureras."** **Length 605 ft.**

The Doctored Dinner Pail

Steam Roller engineer pours oil into his mate's—Harrigan—dinner beer. This upsets Harrigan who puts beer in Steam Roller Boiler. When they commence work they lose control and Harrigan gets flattened out. They try air pumps, sledge hammers and spades before he is got back to himself and resumes work.

No. 6456. **Code "Venturing."** **Length 305 ft.**

LET US PUT YOUR NAME ON OUR MAILING LIST.

EDISON MANUFACTURING CO., LIMITED

Edison Works,

100 VICTORIA ROAD, WILLESDEN, LONDON, N.W.

City Showroom—25a CLERKENWELL ROAD, E.C.

The Cinema Exploitation

are gradually reducing the number of their shows in Paris, which amounted to four. One of the most important is now the property of the enterprising Universel Cinema, which already operates the Cinema Palace and the Theatre Moderne on the lighted hall principle. Their programs are of the best class, as also the programs of the Kinema Gab-ka, well-known in Paris for its excellent location on the most select of our Boulevards, and the fashionable audiences which faithfully follow Mr. Kaiser's selections of films and music.

A Contribution to History

has been issued in the form of a 62 page pamphlet by Mr. Georges Demeny, who was identified with Marey's work and contributed valuable work of his own on the eve of the kinematograph industry. We begin to realise the important work of Mr. Friese Greene and note that to him belongs the honour of the first projection of animated subjects. A list of references is given in Mr. Demeny's book, and we wish this list could be reprinted for our British friends. A book reproducing all the patents on living pictures and still better the researches touching same, would, no doubt, be of great value and interest. Cannot this monument of history be the work of combined efforts, associating in its preparation all interested and impartial readers?

Drawing-Room Pictures.

The writer was invited by a British friend to inspect a so-called "drawing-room kinematograph," which is the work of two French inventors, MM. Mury and Thomas, and has been made the object of Patent Application No. 3237 on March 19th, 1809. With the intention of excluding the use of celluloid films, the inventors have adopted a paper tape of the present standard dimensions. With a view to increase the life of this film they will enlarge its dimensions to more than double the present commercial size of films. Less perforations are also in use, and—last but not least—the lighting of the film by reflection is made from a gasolene lamp placed in front and on the side of the projector. The lamp seems to be well regulated, and the exposed portion of the film receives from this source a rather large amount of light. The illumination on the screen is proportional to the film illumination, and reduced in proportion of the enlargement. With a screen surface of 1 metre by 1.30, little remains of the 300 candle power which is claimed to represent the lighting power of the lamp. A more powerful lamp could be obtained and added to the machine, but it would not be so simple, of course, as the little gasolene lamp we saw in operation. The main characteristics of this simple lamp are the use of gasolene, its wick and its mantle. The mantle does not give enough concentration of light, and the whole mechanism impressed the writer as being more of a toy than a practical machine. It could be made a fine toy, not too costly, nor in any way dangerous if the wick system in the lamp is replaced by an absorbent, as in those we saw in use in England in the shop of a well-khown electrician, Mr. Suter; the necessary mechanism might cost £3 to £4, possibly less.

Expensive Criticism.

We noted in one of our last letters that the present variety shows would meet with criticism, and our valuable contemporary *Le Temps* contributed to the campaign by publishing an interesting article due to the celebrated critic Adolphe Brisson; they have now been called before the Courts for payment of £200 damages resulting from the publication; will these "extra receipts" be handed over to the theatre or to the authors?

A Hornless Phonograph.

Our criticisms of the phonograph and our reference to a new horn for same has provoked interesting matter which will later be analysed for our readers. It also brought an invitation which was gladly accepted. A newcomer in the field of phonography, the Euphon, or according to its German descent the Eufon, rendered in the best of style a number of discs played by either needles or sapphires. The distinct merits of the Eufon are the following: It is a self-contained, small, handy box of outside dimensions 30 cm. by 21 cm. by 18 cm., and when it starts "singing" for the uninitiated you immediately ask; where is the amplifying horn, where is the compressed air set? The whole secret lies in this small box, which necessitates no attachment of any sort. Its weight is only 6,500 kg., and its volume represents such a reduction in dimensions below the usual types that shipment and transportation for South America for 10,000 models means more than 100,000 francs saving. We will, in an illustrated article in preparation, state more of the present advantages of the new invention and its future possibilities, but these few impressions obtained from the hearing of the machine are very promising, and are proof of the perfect knowledge of the laws of acoustic which have been applied somewhat in the way of the telephonic apparatus, with great perfection in the diaphragm and the sound box.

Burns-Johnson Film in India.

Next week we shall publish a highly amusing circular in "baboo" English used by a Calcutta showman to advertise the Burns-Johnson film. Showmen will find that their coloured prototype soars to heights never reached in this country.

The ELPHINSTONE BIOSCOPE Co.
5 DHURRUMTOLLA, CALCUTTA,
Are in a position to buy
New & Second-Hand Films, Bioscopes & Accessories.
Send offers to London Agents: E. & A. LEVETUS & CO., 55 & 56 BASINGHALL STREET, LONDON, E.C.

LATEST URBAN FILMS.

Professor Puddenhead's Patents

No. 2:—ELECTRIC ENLARGER.

Startling magical transformations of great originality.
Ridiculous situations. Exceedingly droll chase scenes.

The Professor demonstrates the marvellous powers of his wonderful apparatus, by directing its magic influence upon a drawing of his own physiognomy and a troublesome moth; both are instantaneously enlarged to an enormous extent—the insect to eagle size. Temporary absence of the inventor prompts a meddling servant to appropriate the wonder-working instrument, which he brings to bear upon various objects—animate and inanimate—with most sensational and ludicrous effect. The professor ultimately regains possession of his treasure, after meting out dire punishment to the offender.

A CERTAIN WINNER EVERYWHERE.

No. 2390. **Code "Enlarger."** **Length 330 feet.**

Old Cities of Italy.

A more than usually attractive travel subject, perfectly photographed, presenting unique views of the Cities of Perugia and Gubbio with their ancient walls and relics of Roman fortifications. **Superb pictures of the majestic Marmore Waterfalls. The Candles procession at Gubbio:** weird and thrilling scenes.

No. 3449. **Code "Gubbio."** **Length 485 feet.**

Manufacturing Barrels.

An excellent and unusual series clearly reproducing the different phases of barrel construction—an industry of Southern France.

In this interesting craft machinery is conspicuously absent, and is apparently unnecessary, judging by the rapidity and ease with which operations are conducted by a small number of workmen.

No. 3442 **Code "Hoop."** **Length 530 feet.**

Industrial British Columbia.

Of great general interest and educational usefulness. Mechanical raising of logs from River to Saw Mills—Panoramas of the workings of coal and copper mines—Indian girls packing salmon, etc.

No. 2396 **Code "Busy."** **Length 435 feet.**

In Andalusia, Spain.

Enlightening pictures of native life, national dances. bull training, street scenes in Madrid, picturesque and impressive ceremony of changing Guard at the Royal Palace, etc.

No. 4134 **Code "Andalusia."** **Length 365 feet.**

A Heavy Gale at Biarritz.

Close views taken during the severe weather which recently prevailed on the South-West Coast of France. Sublime effects of the mountainous waves as they dash with vain fury against the rocks and sea wall. **Fine photography.**

No. 4131 **Code "Biarritz."** **Length 255 feet.**

Reedham Boys' Festival Drill, 1909

(Photographed by courtesy of H. E. Clarke, Esq., B.A., Head Master of Reedham Orphanage).

A splendid reproduction of this popular annual event. Skilled and finished performances; artistic effects.

No. 2405. **Code "Drill."** **Length 325 feet.**

Full Descriptions on Application, Gratis.

Price of Films, 4d. per foot net. Supplied WITHOUT RESTRICTIONS.

CHARLES URBAN TRADING CO., LTD.,

Kinematograph Specialists and Film Publishers,

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Technical Notes & Advice.

We have obtained the services of a leading expert to deal with difficulties which readers may need advice upon. Queries shou'd be addressed "Expert," Kinematograph Weekly Office.

Border on Screen for Animated Pictures.

A. B. SPENCE (Pokesdown).—It is a great improvement to make a suitable "surround" on the screen, especially when exhibiting in a permanent hall. After the apparatus has been firmly fixed in its place mark in the screen the exact corners where the picture falls. From each corner thus marked, but about one inch nearer the centre, draw lines—thus forming an oblong—and from these lines right up to the edge of the screen paint the screen a dead black with what is known as flatting paint, which dries quickly. A further improvement is to slightly round up the corners. A screen thus prepared gives a nice framing for the projected pictures, and also enhances their apparent brightness. Strictly speaking, the picture will slightly overlap the extra inch of black border mentioned, but this being dull will never be noticed, and it also precludes the possibility of any white line showing at the edges.

Small Capital for Starting in Show Business.

F. L. (Dublin).—It is a serious matter to advise one in risking his capital. We note that you can obtain (on terms) what you call a discarded shop which was lately used as a kinematograph show, with a special front and box office ready fitted, but you must take into consideration that the very fact of the late occupier having given it up means that in his hands, at least, it was not a financial success. As you name the capital at your command, we do not think you would be wise in going into this style of business at all. There are many reasons why the end of small and "vacant shop shows" is in sight. One reason is that these premises being small, it is impossible to get far away enough from the screen, and with the exception of the gutter-snipe class, one visit generally proves sufficient, especially as several firms with capital behind them are opening well-fitted and large premises. We have spoken plainly and suggest that you well consider the step from every point of view ere making any decision, for although at first it is possible that you may appear to get a good return for your outlay, it by no means follows that you will ever see your capital back.

Springs on Rollers.

E. H. LEE (Frinton-on-Sea).—As the two sets of rollers are situated close together, one spring will suffice at each side. The hole of the bearings should be in the form of a slot, and the two ends of the spring could bear against the ends of the pivot, whilst a pin or screw placed midway on the spring will serve to give ample pressure, thus tending to press the moveable rollers against the fixed pair. Don't forget an occasional drop of oil.

Focus of Lens.

PAMERAZ (S. E.).—For the kinematograph, a lens of three and a half inch focus will, at thirty feet distance, give a picture of eight and a half feet. With the apparatus at the same distance but using ordinary lantern slides you will require a lens or objective of ten inches focus in order to project a picture on the screen of practically the same size.

Opaque Kinematograph Pictures.

A. RIVERS (Colne).—As we understand your query, you have a bound lot of animated pictures on bromide paper, so that when the finger nail is run along the edges the progressive pictures are presented to view, and you wish to adopt matters so that these may be projected on a screen on a small scale. Such could be done, but would be a lot of trouble. The necessary apparatus would be similar to what is known as the opaque lantern, but your projecting point (which would compare with the finger nail you mention) would require to be stationary, and some method adopted to turn the bound book itself. Then from both sides and slightly in front, a bright light would be necessary to illuminate the pictures. An objective must be fitted in front at the requisite distance, but no intermittent shutter would be required. Unless you know something of the subject of opaque lanterns it would be best to arrange to examine one. Several dealers in lantern apparatus keep them.

Gaumont Films.

T. CARLISLE (Sheffield).—We believe Gaumont's issued Nazareth and The Life of Christ about Easter 1908. Doubtless you can obtain copies on application to Chrono House.

Changing from Kinematograph to Ordinary Slides.

V. V. (Stroud).—The apparatus can be obtained in two forms. In the one case both the kinematograph projector and the objective for ordinary slides stand side by side, and the body of the lantern with its illuminant is caused to slide from one to the other in grooves. In the other style both fronts are fitted on a quadrant with the lenses set at an angle so that when the quadrant is swung on its pivot, either lens can be brought in front of the condenser. In both cases there is a stop or butt to prevent excessive movement. It is a matter of individual opinion as to which is the better plan, the latter style, however, seems most in use.

Oil Like Varnish.

CORNWALL.—It is quite evident you have been using the wrong sort of oil on your kinematograph machine. Clean it off carefully with petrol and a small camel hair brush, and apply very sparingly a drop of good machine oil at all the necessary parts. From your description one would be inclined to think you had used painter's boiled linseed oil.

The Delphic Oracle.

OPTICAL.—This was one of the optical illusions described by Mr. E. H. Wilkie in the *Optical Magic Lantern Journal*, and if you so desire the description may be copied from our office copy. We do not think the idea is patented or likely to be to subject you to a penalty for infringement, but any particulars will doubtless, be given by Mr. Wilkie, who resides at 114, Maygrove Road, W. Hampstead.

Records of Photographic Inventions.

P. O. P. (Lambeth).—You cannot do better than buy "The British Journal of Photography," which is in its 46th vol., and is published at 24, Wellington Street, Strand. This will keep you *au courant* with the very latest developments of the trade, and the articles and Patent Specifications will be the reference you require.

What is Translucent?

A. JACHMAN (Ingatestone).—Dressing the canvas of your screen as you suggest and then varnishing may brighten the pictures. It will certainly make it translucent, so as to transmit the rays of light, but not so that objects can be seen through it. We tried the effect some years ago, but found equally good results by whitening the canvas which made it opaque instead of translucent.

"La Petite" Camera.

J. VILLIERS (Chelmsford).—This gentleman requires the address of the maker of "La Petite" Kinematograph Camera. Can any reader oblige? We seem to remember the name but cannot trace the maker.

A Hunting Film.

According to the *Referee*, the kinematograph operator with the Roosevelt expedition narrowly escaped obtaining a thrilling picture. The sporting correspondent of our contemporary had the story from a guest of President Roosevelt's. "The notion was to portray a fight between some of the Masai, armed only with spears, and some lions. A corrugated iron hut was obtained, so constructed that it could be speedily put up at any desired spot, and in this the takers of the pictures were to ensconce themselves. The lions were found and pressed forward till they came to where the party were awaiting them. When they were within about sixty yards of the hut one of the Masai appeared, the lion dashed towards him, he endeavoured to spear it, but the endeavour was ineffectual. The lion, springing upon him, struck him on the shoulder and, of course, bore him to the ground; but, before the beast could do fatal mischief, the other Masai were on him with their spears, and after a thrilling fight he was killed. Nothing could have been more complete; but, as ill-luck would have it, something went wrong with the machine, and the pictures were a failure. Again the operator had his chance. A second lion was routed out and killed, but again in some way or other the machinery did not work properly, and so we are not to see what surely would have been one of the most thrilling and realistic scenes ever depicted on the kinematograph." We await confirmation of the story.

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A Trip on the Historic Medway

A TRIP ON THE HISTORIC MEDWAY is a beautifully tinted series of pictures showing all the points of historical interest to be seen by a trip up the River Medway. Miles of charming scenery is shown, whilst the views include Rochester Castle, Rochester Cathedral, Arlington Castle, Maidstone Church, Maidstone Palace and several fine old Bridges among them Fesbon, Farleigh and Aylesford.

Length 520 feet. **Price £8 13 4 nett.**

The Great Lottery

This is a strong dramatic subject with a novel finale. A young mechanic invests his wages in a lottery ticket, much to the disgust of his wife, with whom he quarrels and turns out of doors. He wins the great prize of 100,000 francs and determines to go the pace. The succeeding fine tableaux show him living in gorgeous style and spending his money in riotous living. He frequents all the fashionable resorts of gaiety and frivolity, his young wife becomes destitute and makes a pathetic appeal to him, exclaiming that their child is dead, but he will have nothing to do with her and pursues his mad career of folly by attending race meetings and finally takes to the gaming tables. Ultimately he becomes a ruined man, and sees his handsome young wife promenading the beautiful grounds of the Corsino with a man of fashion. He appeals to her for forgiveness. She declines and spurns him. Ultimately he shoots himself. Then the scene changes and he finds himself again in his humble home with his wife and child, who awaken him from his after-dinner nap. To his unbounded relief he discovers that the whole thing was only a dream.

Length 1050 feet **Price £17 10 0 nett.**

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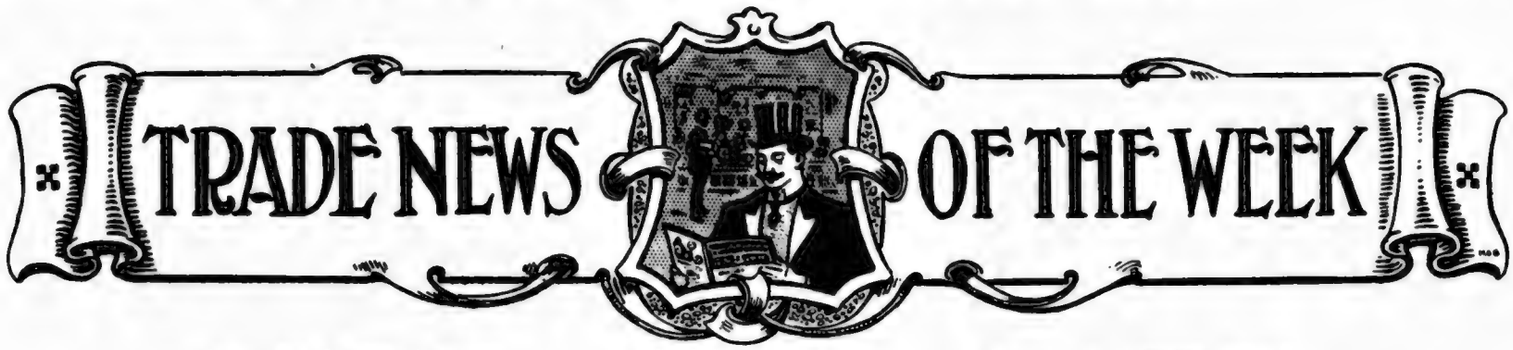

Scottish Slides Wanted.

A correspondent would be glad to hear from Scottish slide makers through the WEEKLY, or from other makers with particulars of Scottish sets. Slides of Ross Priory and many others are required.

The Vitagraph Company

ask us to state that a further large supply of posters for Napoleon, and Napoleon and Josephine have been received. The design is highly attractive and should prove a good business bringer to showmen featuring these films. The price is 3s. per dozen.

Another Pageant to be Filmed.

We are pleased to note that Mr. Sidney Bacon, of the Victoria Hall, York, has secured the exclusive kinematograph rights to reproduce the historic York Pageant, which takes place from 26th to 31st inst. He is also reproducing the Kingston Regatta.

News Photography.

The *Daily Express* news photographs are again in evidence, and by means of special messengers photo slides of happenings of the day are flashed upon the screen nightly by the Electric Theatres, Ltd., at their Hammersmith theatre, where Mr. George Putnam is the able manager.

Locals at Gloucester.

During the week the Bishop of Gloucester, the Dean, the Mayor, and a number of the Cathedral Canons and other local clergy accepted the invitation of Mr. Charles W. Poole to witness the splendid film which was taken during the King's visit to Gloucester. Many of the audience were able to distinguish themselves in the pictures.

From Operator to Showman.

Mr. John Grantham, late operator at the Canada, West Hartlepool, has severed his connection with this show and is opening a picture hall on his own account at the Old Rink in Park Road. After the extensive alterations are completed Mr. Grantham hopes to have as fine a hall as there is in the neighbourhood.

Hull Council and the Kinematograph Bill.

At the meeting of the Hull Chamber of Trade, Mr. T. Evans presiding, a member drew attention to the fact that a kinematograph show was opening in the neighbourhood of his shop, and he feared it would have a prejudicial effect and reduce the rateable value of the property in the neighbourhood. The Secretary wrote to the Town Clerk asking whether local authorities would have unlimited discretionary powers under the Kinematograph Bill as to the granting and renewal of licences, and the Town Clerk replied that if the Kinematograph Bill passed in its present form he was of opinion the Corporation would have a discretion either to grant or to refuse any particular licenses, and there would be no appeal from their decision. Sir Seymour King, M.P., wrote that he would press the Bill forward and do all he could to get the alterations desired carried into effect. A resolution from Mr. Philips that the Secretary write to other Members of Parliament on the matter was carried.

Mr. F. W. Ogden Smith,

of the Bio-Pictureland Company, who has already successful permanent shows at Clapham Junction, Croydon, and elsewhere, is opening a new place at Reading on the lines which have been so successful in his present establishments—which include the lowest possible prices for admission, a large hall, and good films.

Living Pictures Advertise a City.

Mr. C. W. Martin, of Martin Bros. & Co., of Omaha, Neb., sends us an interesting description of yet another use to which living pictures are being put in the States. The Commercial Club of Omaha, Nebraska, every year conducts a trade excursion embodying some unique features. This year the "Omaha Boosters" started on their trip the latter part of May. The big excursion will stop at 117 towns and cities of Western Iowa. Accompanying the caravan will be the Martin Brothers, who are well known as purveyors of splendid moving pictures. At perhaps 100 of the visited towns they will take street scenes, the arrival of the "Boosters," and any other interesting features which may occur. Last year the club gave moving picture shows in Colorado, Wyoming, and Western Nebraska. The moving picture machine operates in the baggage car, projecting its rays from the door onto a screen supported between two poles. The fact that the "Boosters" travel in a palatial train of Pullman cars with a brass band, tons of advertising matter and novelties in addition to the unequalled attractive force of the moving pictures, assures the success of the excursion, and guarantees unlimited material for the taking of new pictures.

Failure of British Cinema Company.

The creditors and shareholders of the British Cinema Company, Ltd,, met on July 1st at the Board of Trade to elect a liquidator under a compulsory winding up order made last April upon a creditor's petition. Mr. W. J. Warley, Official Receiver, reported that the company was promoted a little over two years ago by Mr. Eugene Winter, with the object of giving kinematograph entertainments. The registered offices were at 47, Old Kent Road, and business was also carried on at the Balham Empire, S.W. In June, 1907, the company was granted a lease of the Balham Empire for a year at a rental of £300, renewable at an increased rent of £350 per annum. In June, 1908, the company was in financial straits, and in consequence of executions being levied on behalf of creditors the landlords took possession of the premises. Upon the company's goods being sold the landlords transferred the premises to the purchaser, who let them for a year to the company at a rental of £50 per month, conditionally upon the company hiring their films from him. The company continued business for a short while and then gave up possession of the premises. In May, 1908, an action was brought by the petitioning creditor against the company, claiming an injunction to restrain them from issuing misleading posters; the court granted an injunction, and upon the trial of the action judgment for £50 and costs was obtained against the company. The accounts show liabilities of £842, assets valued at £100, and a deficiency of £1.742 as regards shareholders. In the absence of a quorum the meetings were adjourned.

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TWO NAUGHTY BOYS

Length 375 feet.

A "bad boy" comic of quite a dfferent kind to those the trade is accustomed to. The two mischievous youngsters are a street Arab and a boy attired in a smart sailor's suit whom he lures away from his nurse. Their pranks are quite new and the chase is on novel lines and provided with an amusing climax, the unfortunate adults venturing to sea in the pursuit of the youngsters in a boat from which the latter have withdrawn the plug, and being precipitated into the water. A film certain to appeal to audiences who appreciate clean British humour.

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Instruction in Kinematography.

We are advised that Mr. S. J. Henry has severed his connection with the Bioscope School, of which he has been the chief instructor since its inception. In future he intends to give lessons and instruction in theoretical and practical operating, at his offices at the second floor of 12, St. Martin's Court (opposite the Hippodrome). Anyone thinking of entering the business, or operators who desire fuller knowledge of their profession, would do well to call or write for prospectus.

A Slight Fire

caused by the fusing of an electric wire occurred at the Colchester Hippodrome on Friday night. The occupants of the circle noticed smoke rising from the iron box in which the kinematograph is enclosed, and Mr. Walter Clapham, the operator, had his hands rather severely burned in extinguishing the flames, but no one else was injured, and there was no panic.

Another Electric Theatres Dividend.

The directors of Electric Theatres, Limited, have declared a second interim dividend of 1s. per share, the previous dividend, at the same rate, having been paid on April 1st, 1909. The monthly report just issued to the shareholders shows the gross receipts last week reached the sum of £650, which compares with £400 three months ago. The company is now operating twelve theatres, as against eight then. The report shows that the company also has eleven theatres under construction, and is actively negotiating for the erection or acquisition of six, making twenty-nine in all. The company has also extended its business to South Africa, where theatre sites have been and are being obtained. The fortunate shareholders are now receiving dividends upon their original outlay at the rate of no less than 40 per cent. per annum.

New Companies and Financial Items.

Record Film Trading Co. (Ltd.).—Capital, £500, in £1 shares (150 Preference). Objects: To adopt an agreement with P. Rittener, and to carry on the business of photographers, kinematographers, manufacturers and exhibitors of and dealers in pictures, photographs, kinematographs, etc. Private company. Registered office, 31, Norfolk House, Laurence Pountney Hill, E.C.

Rinks and Kinematographs, Provinces and London (Ltd.). Capital, £2,000, in £1 shares. Objects: To carry on the business of promoters or managers of kinematograph and other entertainments, proprietors of skating rinks, etc. Private company. Qualification, £100.

Sheffield Olympia and Provincial Rinks (Ltd.).—June 29th. £27,500, in 27,000 Preferred Ord. shares of £1 each and 10,000 Def. Ord. shares of 1s, each. 7, East Parade, Sheffield.

Alpha White Lime Co. (Ltd.).—June 29th. £5,000, in £1 shares. 28, Martin's Lane, Cannon Street, E.C.

Electric Entertainments Synd. (Ltd.).—June 29th. £1,000, in £1 shares. 30, Moorgate Street, E.C.

Automatic Vaudeville Daily Bioscope (Ltd.).—July 1st. £1,000, in £1 shares. 27-28, Bishopgate Street, E.C.

Wimbledon Rinkeries (Ltd.).—July 1st. £100, in £1 shares (80 Pref.). 93, Merton Road, Wimbledon.

Bioptics (Ltd.).—Capital, £1,000, in 950 Ordinary shares of £1 each and 1,000 Deferred shares of 1s. each. Objects: To carry on the business of photographers, manufacturers of and dealers in photographic cameras and materials and kinematograph films, proprietors of kinematograph exhibitions, etc. Private company.

Bijou Kinematograph Theatre.—Providers of kinematograph, theatrical, musical and other entertainments. Dewar House, Haymarket, S.W. Partnership for five years from May 12th, 1909, with power to limited partner to determine at the end of first year or any time afterwards by three months' notice. General partner: M. A. Pyke, above address. Limited partner: H. Godsall, contributing £200 in cash.

A Correction.

The information furnished to our representative last week in regard to Amherst Hall, Dalston, was incorrect in one detail. The chief operator there is Mr. Jeffries, who is assisted by Mr. Strood, and not vice versa, as it appeared in the Weekly.

Australian Locals.

Mr. Spencer, at the Lyceum Hall, Sydney, is developing topical films for all they are worth, and the picture of the recent Schools' demonstration on Empire Day at the Sydney Cricket Ground was enthusiastically received as an excellent record of the occasion. Mr. Spencer's factory allows him to take every event of public interest.

New West Theatre.

The preparations for Mr. T. J. West's new establishment in Melbourne are advancing rapidly. A long lease has been secured of a sutable block of land adjacent to Olympia, on which a large brick edifice, capable of seating 4,000 will be erected. The structure will cost some £6,000, and the designs are in the hands of Mr. Pitt, a well-known Ausrtalian architect.

An "At Home" at the Brixton Theatre de Luxe.

A Kinematograph Weekly representative mingled with a fashionable crowd at a private view of the new Theatre de Luxe on Tuesday. The invitation of the Chairman and Directors of the Electric Theatres (1908), Ltd., was well responded to, notwithstanding a persistent downpour of rain. This theatre is a revelation in the kinematograph industry. The appointments throughout have been made with great taste and refinement and one could hear murmurs of admiration on all sides. The colour scheme everywhere is of a refined and artistic character. The crimson plush tip up seats are most comfortable. The films are the finest that can be procured and on this occasion the whole front of the large stage was embellished with a wealth of flowers, roses predominating. The ladies in the orchestra, dressed in white, presented a pretty picture, as they appeared to be embowered in roses. The dulcet strains of their violins with piano accompaniment furnishes very effective incidental music for the pictures. Leading out of the handsome theatre is a large tea room, cupable of seating half a hundred visitors, whilst beyond this again is a spacious reading and writing room where current magazines and newspapers may be read at leisure. Both rooms are elaborately furnished, the former with pretty occasional tables and chairs and the latter with substantial light oak chairs and couches. The floors are covered with heavy pile carpets and the ceilings ornamented with art subjects painted in oils. In fact an atmosphere of luxurious ease pervades the whole theatre and it is worthy of the best clientele.

Among those present on Tuesday were Mr. Roland Hill, Chairman of the company, Mr. S. G. Vernham, a director, Mr. Borrodaile, secretary and manager of the company, Mr. Melville Ward, F.R.I.B.A., the architect of the theatre, Mr. Griffiths of the New Bioscope Trading Co., Mr. Rosenthal, of the Rosie Film Co., Mr. Jones, of the London Cinematograph Co., Mr. A. F. Bettinson, Mr. Eugene Corri, Mr. A. T. Brickwell, Mr. May, chief engineer to the company, and Mr. Sapsford, the Inspector of Theatres.

During an interval in the picture display the visitors adjourned for tea at the invitation of the Chairman.

Subsequently the program of pictures was resumed, the frequent bursts of applause being eloquent testimony of the appreciation of the audience.

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Comic **The Unfortunate Coachman** Comic

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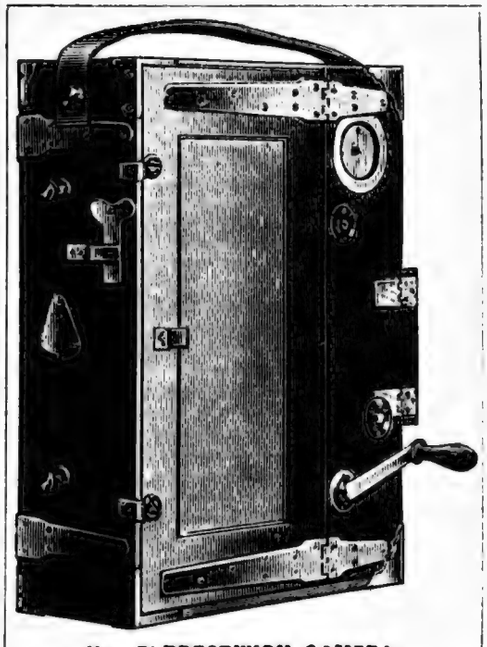

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Tottenham, N.

My effort to draw general attention to the possibilies of the optical lantern with the object of creating a general revival of public interest in the subject at length seems on the point of ensuring a practical result.

One or two gentlemen commanding both capital and influence in amusement circles have approached me with reference to the formation of a syndicate to construct a completely equipped hall in the centre of the metropolis, specially fitted for giving lantern effects of the most elaborate description as a permanent institution. The need for this in London is generally admitted by lecturers, enterpreneurs, concert agents, and others.

That the prospects of such a departure in amusements are good must be admitted by all who have followed this series of articles. Experts in a position to judge unite in one point, viz., the certainty of remunerative results whenever the experiment is tested in a spirit of liberality and enterprise allied to scientific and artistic exhaustiveness. The promoters referred to are aware that a system of cheeseparing would be fatal to the enterprise, and assure me that they are prepared within reasonable bounds to go the "whole hog" to eclipse all previous optical lantern productions.

"We shall shortly," said one of these gentlemen, "call a meeting of those likely to interest themselves in the concern when the complete proposals can be submitted, in the meantime I may tell you that we have already under firm offer a West End building which could be adapted for the purpose at a comparatively moderate outlay and, failing this, a site within ten minutes' walk of Trafalgar Square, on which a specially constructed hall or halls could be erected.

"It is by no means our intention to entirely bar the kinematograph. I cannot see that any advantage will accrue by so doing, but the lanterns used in this connection will be supplementary to those used for effect and panoramic slides, and in both cases we hope by installing special apparatus of a more elaborate character than those in general use to secure results far more effective than is elsewhere possible.

"While this branch of optical science has during late years been neglected in the United Kingdom, on the Continent a good deal has been done recently to obtain departures and improvements. There is to-day in Berlin a most complete optical theatre where such scenes as the Earthquake at Messina and even a big railway smash are excellently reproduced in a manner which the kinematograph alone could never equal.

"In Vienna at the moment a very notable structure is being erected under the direct supervision of one of Austria's leading scientists, and here the 'optical chamber' will be on a scale of unexampled completenesss, no money being spared to secure such improved apparatus as shall permit of huge pictures and the most elaborate changes. It is my intention to spend a week in the Austrian capital to fully grasp the many modern improvements here introduced; we are determined that our Institution shall be unsurpassed by anything of the kind in existence.

"We have provisionally secured the services, as advisory superintendent of our optical department, of a gentleman resident in London whose fame as a lantern expert is recognised wherever the English language is spoken; at the same time one of our foremost astronomical professors has volunteered his valuable aid 'con amore,' and an architect of recognised genius in the arrangement of 'line of vision' is prepared to submit such plans as may be necessary either to alter an existing, or construct a new, building. I think the venture will succeed, as we are all absolute enthusiasts.

"In deciding upon the *personale* of our directorate we have to face a position of some little delicacy. You see we must avoid the learned professor who desires merely to demonstrate science on a high and dry plane, which will fail to appeal to the average amusement seeker, and at the same time, we must taboo the mere showman whose interest in science is nil and who merely wishes to present an entertainment with one eye on the pay box.

"However, we hope by a happy combination of interests to present a regular series of lantern shows which will at once please the public and enlighten the student. At the same time our resources will be at the command of Scientists, Explorers, Inventors, and others desiring to give occasional public or private demonstrations and lectures with completely equipped modern facilities. We are serious men of business and are prepared to do the thing properly and you are at liberty to put us into communication with any of your readers who are desirous of having fuller preliminary information. In the meantime we will willingly keep you advised of our progress as we fully recognise the value of your co-operation.

My readers will therefore glean that the ball has now been rolling in the right direction and if any of the gentlemen who have favoured me with their views during the last four months are desirous of practically assisting the movement a letter addressed to me at the offices of this Journal will receive immediate attention. The same remark applies to any of our subscribers where personal acquaintance is still a pleasure in the future.

The Picture of the Hour—

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A week or two since, business called me North and I passed a night in a Lancashire manufacturing town of some importance. Having the evening at my disposal and noticing the local variety theatre announced a "descriptive vocalist" whose "turn" was illustrated by beautiful dissolving views. I decided to patronise the establishment and witness the performance alluded to.

When the number went up, a tall sallow gentleman clean shaven and attired in a cut-away black velvet jacket and breeches, with a red sash at his waist securing a Mexican shirt with a large roll collar, came on the stage smoking a cigarette and rumpling his very luxuriant raven locks. Throwing away his "fag" he bowed to the audience and announced that his first song would be "Down in ole' Virginie." He then retired to the prompt side of the stage and gave a very excellent rendering of the favourite air, the house meanwhile being darkened and a series of acceptable American plantation slides being projected on the screen.

The song being well received, the artiste announced that he would now sing "an original song with a moral, specially composed for him, entitled 'The Road to Ruin,' and illustrated by slides from living models." The song was well sung, the melody being acceptable, if commonplace; the lyrical portion was moderately good, depicting the temptations awaiting youth, and the tragical result of an uncontrolled passion for pleasure, but the pictures should certainly never have been included in the program of a respectable place of amusement.

It is peculiar that in a county where the local authorities have refused permission for "La Milo" to pose as a statue, or Maud Allen to depict the dance of Salome, such perfectly objectionable slides should be allowed exhibition the second time. There could be no doubt whatever that they were intended to pander to the lowest instincts of the onlookers, and I was pleased to notice that at the conclusion of the effort several of the audience left the building and that disapprobation was audibly expressed, even from the cheapest part of the auditorium.

This is a direction in which I trust the possibilities of the optical lantern will not be exploited.

I am glad to observe that I was not the only critic who viewed such performances with displeasure. The Manchester "Sunday Chronicle," in its last issue remarks, "If the music hall is to maintain its position all doubtful matter must be excluded from its offerings. I am referring to first-class music halls, where one hopes to be able to take sister, mother, sweetheart, or wife in safety."

"A series of pictures—highly coloured in two senses—projected on a screen to the accompaniment of a melody indifferently sung. The pictures consist of drawings taken from various comic papers—chiefly foreign—and they generally represent women in vulgar postures, scantily and suggestively clothed, or ugly men in a state of intoxication or decomposition. This is no exaggeration, rather, it is understated. Yet the 'turn' is well booked, I believe, and is to be seen at some of the best halls. I saw it last week, and could not repress a feeling of utter disgust with both management and perpetrator. These are the kind of acts which ought to be censored, not the innocent melodies."

Here, here! "Bayard." I echo every word of your condemnation. I fear the performer whose work I allude to above was not the same as the one to whom you direct your remarks, but if so this is surely intensifying the scandal. "What Lancashire says to-day, England repeats to-morrow," is an accepted tradition; in this case I hope that such productions will be confined to the County Palatine and cease there at the earliest possible date. CONDENSER.

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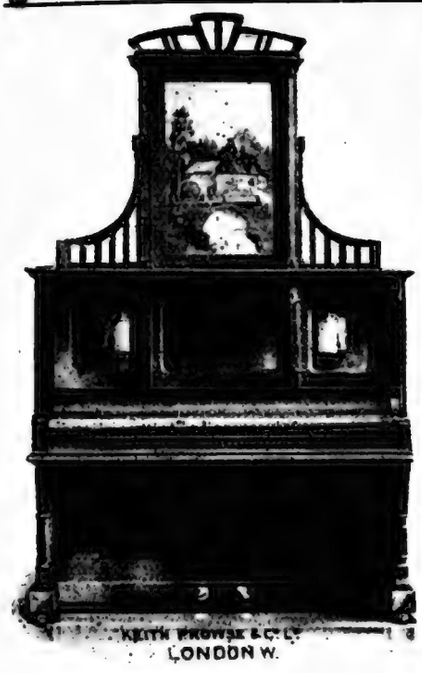

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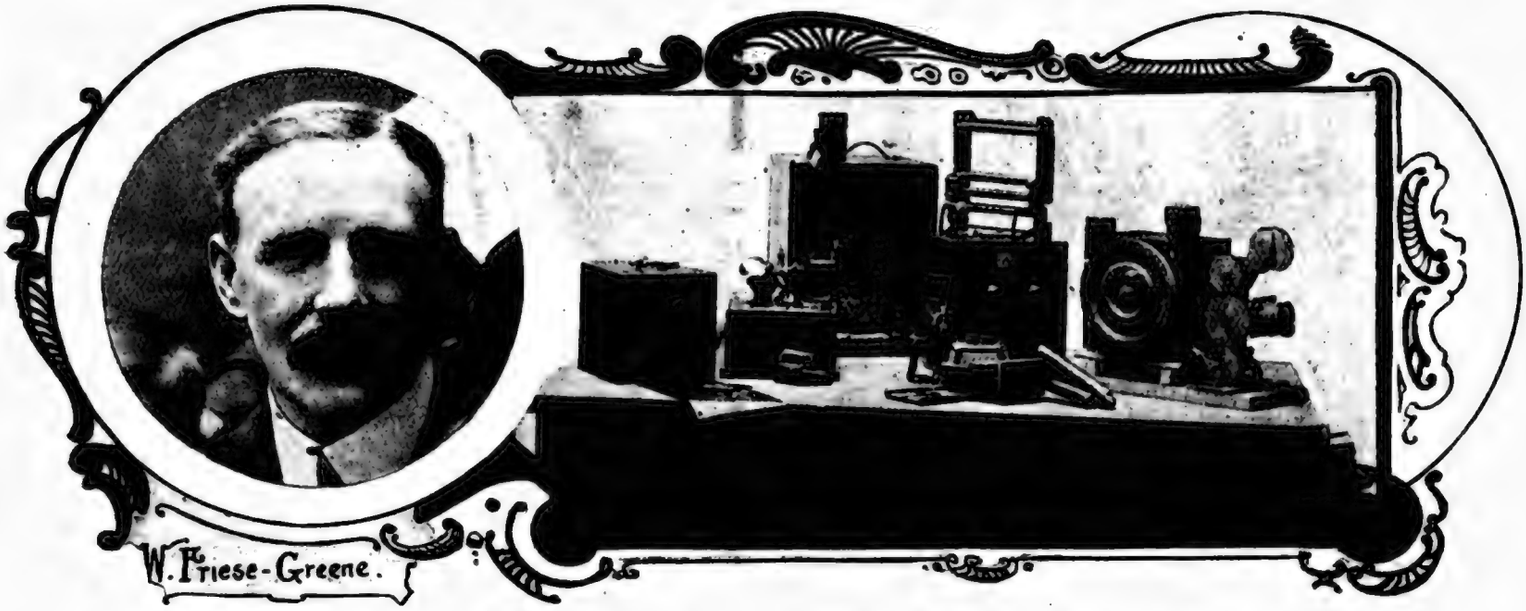

Mr. Friese-Greene and His Inventions.

By Theodore Brown.

PART I.

It will be remembered that in the Editorial Notes of April 2nd and 9th, 1908, of the Kinematograph Weekly I dealt with the subject of "Who invented the living picture," and therein gave some facts relative to the work of the men concerned. I then promised other details which were to be illustrated. In view of the present agitation respecting the subject, I have been requested to fulfil my promise, and I write without prejudice and with no intention to enter the province of legal points.

I have had many long interviews with Mr. William Friese-Greene, whom I have come to regard, not merely as a fascinating friend, but one of England's most talented and scientific inventors. All who have been fortunate enough to make his acquaintance will agree with me when I say that he is a man possessing a charming personality, open-hearted and generous to a fault. His inventions are legion, diverse in character and anticipatory. Coming to the inventions that concern us most, we find him anticipating the illusion of motion upon the screen as it is to-day presented by all sorts of curious devices. He succeeded in creating the semblance of life, first by altering the relative positions of the lantern illuminant and condensor with that of a pair of transparencies, which consisted of pictures representing two phases of any simple movement, such, for instance, as a man turning his head from side to side, or opening and closing the eyelids. This simple device naturally led the inventor to more elaborate contrivances, and he was not long in hitting upon the happy idea of a series of transparencies. Thus a series of phases depicted upon a glass disc or other transparent support was so arranged that each individual picture was brought successively into the path of the rays eminating from the lantern. Upon the screen, therefore, the combined effect was that of the object in motion.

A modification followed which enabled a much longer series being used; this consisted of a number of lantern slides linked together by means of a special form of chain, which in operation brought each slide into register for the necessary period of rest and then caused it to pass on making room for the next. This improvement made it possible to use a much greater number of pictures in any one series, in fact the duration of any subject could be extended almost indefinitely.

Now while such a contrivance enabled subjects of a complex nature to be projected, giving quite a long duration of varying movements, a chain of full sized lantern slides was not the most portable thing in the world, not to mention its expensive nature and it was troublesome of manipulation, so the inventor again set himself to work out improvements.

It can be clearly seen that the foregoing appliances with their promising effects if improved upon gave birth in the mind of Mr. Greene to the clever idea of using a long strip of transparent material for the vehicle of the series of pictures in place of glass plates strung together as above described. At this opportune moment in the history of kinematography came the introduction of celluloid. At this time, however (1888), it was not in a fit state for use as a support for photographic images, but this fact constituted no barrier to the fertile brain of Mr. Greene, who improved it to such an extent as to make it suitable for the carrying out of his latest conceptions. In 1889 he had ready a long strip of celluloid material of sufficient strength, clearness, and elasticity to enable him to put his ideas into practice, which he did without delay, designing and having constructed for him a camera which carried out all the mechanical evolutions necessary to secure upon his ribbon of sensitized celluloid that now historic series of photographic images claimed to be the first of its kind the world ever saw.

I have had the honour of handling this first kinematograph camera, and am therefore able to give in detail the working of its various parts, and I am further enabled to illustrate these articles with photographs

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Telegrams: "Animated," Newcastle-on-Tyne.

taken by myself of the various appliances in question. Fig. 2 gives a view of the camera complete, and Fig. 3 the mechanism of the instrument removed from its case, whilst another picture of the camera is shown in the group forming the heading of this article (on the left side). Next week I will give a specimen photograph taken with the camera, full size of the original, which will be found to measure just 2½ inches square.

The handle of the camera is situated behind the case (see Fig. 2). To each turn of the handle four exposures are made (curiously enough, this is exactly the number obtained at each turn of the handle with all present day cameras). The film travels along the requisite distance of 2½ inches before the shutter is opened for exposure. The handle is connected with the main shaft (see Fig. 3), which by suitable gearing, pays off and rewinds the film, the stock being contained on the upper spool. A suitable arrangement is provided for causing the film to remain stationary during the interval whilst the exposure is being made. Immediately beyond the exposure screen, and below it and the take up spool, is an intermittently acting drum of such a diameter or circumference that each other turn will take up and pass forward the exact amount of film (2½ inches) required for each successive picture; in passing the film forward the drum also draws into the position for exposure a fresh length of film for the second exposure and so on, till the whole length of film has been exhausted. To effect this intermittent motion the drum has a single, long escapement tooth, which, when the drum is not in motion, rests on the cylindrical surface of a slotted pinion, which gears into and is actuated by the main shaft with a continuous motion. The slot in this pinion is so arranged that once only during each revolution of the pinion does it allow the escape tooth to pass, and when this occurs, the drum, under the action of a drawing spring, with which it is provided, makes one full turn when the escapement tooth coming round again rests on the cylindrical portion of the slotted pinion as before. The spindle on which the drum revolves also gears into, and is driven with a uniform motion from, the main shaft: and to this shaft is attached the one end of the coiled spring, the other end of which is attached to the inner circumference of the drum itself. As the spindle revolves this spring winds up and on the release of the escape tooth and drum, the spring unwinds, carrying both the drum and escape tooth with it. Then the film is passed forward between the winding and unwinding rollers at this point only, with the necessary intermittent motion.

The constant uniform motion of the supply spindle as it unwinds causes a certain uniform length of film to pass forward towards the exposure screen, when it collects into a loop in readiness for use. As soon, however, as the detent tooth attached to the drum escapes through the slot in the pinion, the drum makes one revolution and thus removes the exposed film, and at the same time draws a fresh supply of film forward from its looped-up position, meanwhile forcing forward the portion of film just exposed into a loop ready to be wound up by the next movement to the take-up roller below.

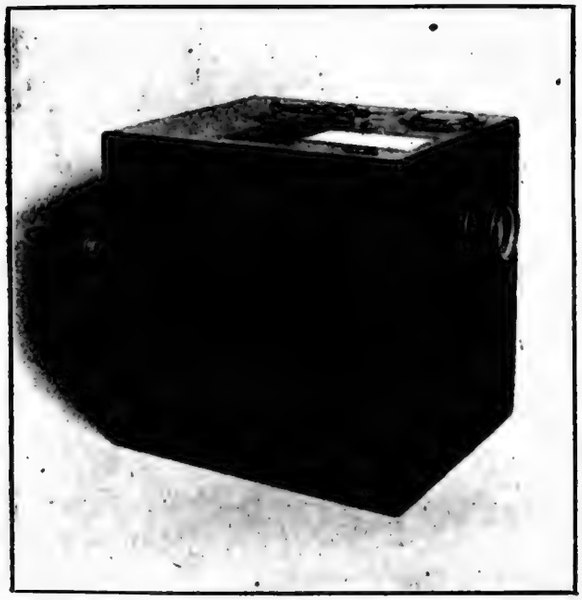

FIG. 2.

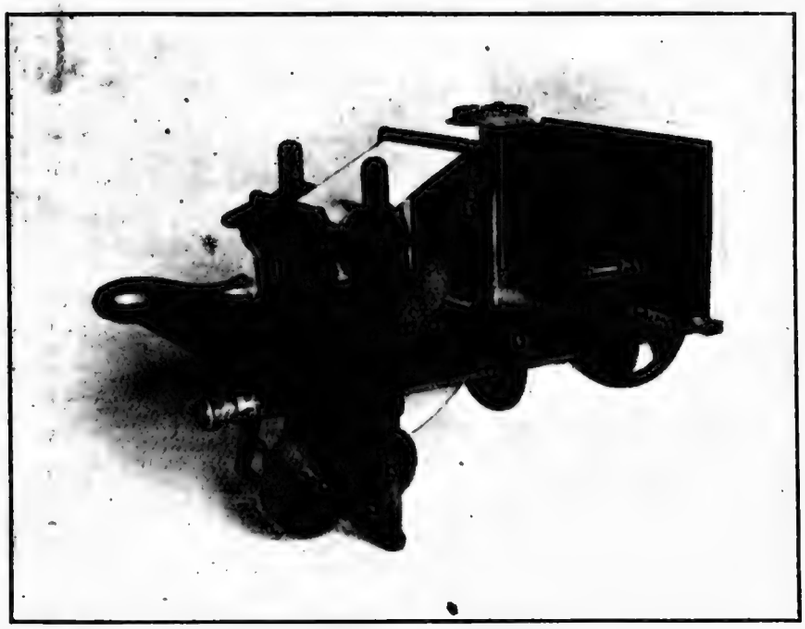

FIG. 3.

The shutter is made in two pieces, each provided with a slot, which in one position only allows the light from the lens to pass, and it is only by this instantaneous action of these two leaves constituting the shutter that any action of light on the film can take place. It is interesting to note that many of the shutters used in hand cameras are constructed on this ingenious principle first devised by Mr. Greene, but which in his instrument is automatically worked by being suitably connected with the other members of his machine. One portion of Mr. Greene's shutter is caused to revolve with a uniform motion; the other portion is worked by a rocker, or slide, controlled by a cam; to the latter portion of the shutter is attached a spring, with a tension screw to register its speed. *(To be continued.)*

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There is no novelist that is dearer to the hearts of readers than Charles Dickens, and most popular among his works is "The Cricket on the Hearth."

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Latest News from America

(FROM OUR OWN CORRESPONDENT.)

NEW YORK, June 30th, 1909.

Laemmle's New Company.

Mr. Carl Laemmle announces that the name of his new film producing company will be "The Independent Moving Pictures Company of America." The initials of this title—which secured a prize of £5 for Mr. C. Maples, of New York—form the word "Imp," and this will be adopted as the trade mark of the new concern and has been embodied in a design. Mr. Laemmle's visit to Europe has been postponed for a period owing to the illness of his child.

Films for Posterity.

Lyman H. Howe, the famous lecturer, has announced his intention of placing one of his films Sicily Before and After the Earthquake, in an air-tight case, which will be deposited in the corner-stone of the City Hall of Wilkeshaw, Pa.—his native town. Mr. Howe thinks the film may one day be a valuable historical asset in illustrating one of the most terrible catastrophes of the world's history.

Lubin Theatres Change Hands.

Felix Isman, of Philadelphia, has taken over all the Lubin theatoriums, and has publicly announced his connection with the Lubin Company. This has been one of the most startling items of news of the week in New York Picturedom. It is authoritatively stated in Philadelphia that Lubin will abandon five of his huge picture houses to a coterie of capitalists headed by Felix Isman and George H. Earle, Jun. George Bothwell has retired as manager of Lubin's Market Street theatre, and announced that he would be manager of a new Lubin film exchange, to be opened in New York. Bothwell has had the honour of opening all of the many Lubin picture places during the past two years. It would appear that Isman will practically abandon the personal management of his theatrical interests during the coming season in favour of pictures. Mr. Lubin has been the chief promoter of five big moving picture establishments in Philadelphia, and all of these have been successful.

Film Import and Trading Co. Move.

The effects of the Film Import and Trading Co. have been removed to a handsomely appointed floor in the office building at 127 East Twenty-third Street. The change in this firm, which includes the officers and most of the employees, is so complete that there is little left except the title. The lay-out of the new offices has been well designed, occupying the entire front, and in the rear the rental department has been taken care of in a specially arranged space.

Show Actors Strike in Chicago.

A strike and boycott by all union vaudeville artistes against the Royal 5-cent Theatre, North Clark Street, the United Booking Agency, conducted by Washburn & Irwin, and Robert Friedlander, a booking agent, were ordered by the Actors' Union. This is the first strike declared by the nickel theatre performers in Chicago. All union actors were ordered to keep away from the theatre and from the two booking offices, whose managers incurred the wrath of the performers by failing to comply with the new rule of the union limiting the number of "shows" to four a day and eight on Saturday and Sunday. The trouble arose over the cancellation of a contract made by George Yortzes, of the Royal Theatre, with F. E. Earnshaw, of the Actors' Union. According to Earnshaw, Yortzes agreed to pay the scale of 20 dollars a week for single performers and 40 dollars a week for teams. "After Yortzes signed the agreement with us he went to the United Agency and to Friedlander, who promised to furnish all the talent he wanted at the regular scale, without overtime. The violation was reported to the union, which was in session, and the strike and boycott were ordered."

Boarders and Picture Show.

Patrons of an exclusive boarding house on Bay Twenty-first Street, near Bath Avenue, Bath Beach, Brooklyn, N.Y., were thrown a week ago into a state of excitement by the announcement that a building next door was to be used as a negro boarding house. When it was learned that the talk about negroes was a joke there were sighs of relief. Now comes the news, and this time it is no joke, that the building will be opened for a moving picture show. That is, it will be opened if the promoters obtain a license. This, the boarders and other residents of the block say, is impossible. According to one property owner, a committee called on the chief clerk of the License Bureau, who was requested to refuse a license to the picture show. The city official is said to have declared he would not issue a license if the moving picture show would be in any way objectionable.

Items.

Mr. A. T. Maxwell, formerly of Miles Brothers, has been engaged to travel the States with Great Northern (Nordisk) films.

The Laemmle service is opening a bureau in New York at last, in charge of Mr. T. D. Cochrane, recently advertising manager of ths New York *Evening Mail.*

The Police of Logansfort ordered the picture shows to be closed until after six o'clock on "Memorial Day," to the great disgust of the showmen who had anticipated a rich harvest from the visitors to the town.

The Buffalo Film Exchange has removed to 272, Washington Street, increased business requiring more commodious premises.

Selig used about 10,000 feet of film on the automobile races at Crown Point, Ind., and it is reported that about 600 feet of the pictures can be used. Wrecks of two cars are shown. Chevrolet, the winner, is shown receiving the Cobe Cup.

The Exchange (F.S.A) men, who gather together at Atlantic City this month, do not expect that anything of great importance will develop at the meeting. Herbert Miles, the Secretary, has sent notices to all members, asking them to put in writing any business that they desire to bring up and send to him in advance.

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No. 2351 Comic. Length 312 feet approx.

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No. 2343 Tinting 13/3 Length 476 feet approx.

I've Something in My Eye

No. 2350 Comic. Length 386 feet approx.

The Rival Beggars

Comic.

No. 2356 Length 390 feet approx.

The Love That Kills

Dramatic Art Film

No. 201 Tinting 1/3 Length 590 feet approx.

When the Master Lunched with his Clerk

Comic Art Film

No. 202 Length 436 feet approx.

The Little Drummer Boy and His Dog

Dramatic.

No. 2352 Enrolling. Off to war. Despatch Bearer. Killed. Military honours.

Tinting 13/-

Length 508 feet approx.

RALEIGH & ROBERT AGENCY FILMS.

Louis XI.

No. 4439 Tinting 12/6. Dramatic. Length 954 feet

A Balloon Trip over Turin.

No. 4442 Length 609 feet

Miss Lydia's Tricks.

No. 4530 Comic Length 490 feet

A Humoristic Lecture.

No. 4531 Comic Length 363 feet

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I feel perfectly safe in leaving the choice of program entirely to you; and, although I have two or three changes weekly, I can always rely upon my new program arriving in good time.

I sincerely trust this pleasant state of affairs may continue, and so long as you give me the attention you are doing at present, so long shall I continue to be a hearty supporter of The Gaumont Co., Ltd.

With best wishes,

I remain, Yours faithfully,

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Correspondence.

[We do not accept responsibility for the views expressed.]

OPERATORS AT TWO SHILLINGS PER SHOW.

To the Editor KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—Much has been said with reference to badly paid operators, and I should like to call your attention to the following, which I consider one of the worst examples, namely that the management of the —— —— —— has been paying the "operator" the large sum of two shillings per show, or twelve shillings per week! As regards the exhibition it is just what would be expected from that class of "operator," and in the interests of the picture business and the safety of the public I feel it my duty to bring this to your notice, and trust that you will use your powerful influence by a strong Editorial comment on the matter.—Yours, etc.,

OPERATOR.

[Our correspondent gives the address, which is at the pier of a well-known town on the south coast, the proprietors of which can well afford to pay a *decent* wage. We are sending a copy of this journal to them in the hopes that their consciences may prick them.— ED.]

ENGLISH SUBJECTS AND THEIR SHORTCOMINGS.

To the Editor THE KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—In your leader of July 1st you have taken an extreme view of my letter of June 24th, when you say that I "seemed unable to find a redeeming feature of the English film productions." I should be sorry to create a wrong impression, and therefore trust that you will allow me to say that my letter was not intended as a general criticism of English films, but was written expressly to point out the cause and remedy of the complaints and faults alluded to by your correspondent E. N. Barker. If I could not find any redeeming features in the English film productions I should be well qualified for the nearest lunatic asylum; the many good results of English films have their own undeniable record, and need no laudation from me.

It is perfectly true to say that the English maker is seriously handicapped and hindered through our climate, but I do not agree that his quality does not equal the foreign makers on the average. It is true he is further handicapped by the fact that English actors cannot equal those of the Continent in pantomimic work, though in many cases they are superior to their American cousins. It is true the English actor's style is quiet and more restrained, and his old traditions and training stick to him, but as the remedy is in the hands of the manufacturer, to a great extent, he is to blame.

That is the very breach the producer and stage manager steps into. He can get more by his method of playing upon the resources and temperament of the artistes, from them in one hour than the manufacturer would get in a lifetime, and competent stage managers are not so difficult to obtain as you suppose. I could find several who would take up and study kinematograph play productions, provided that they were given *carte blanche* in the execution of their duties and received the confidence and appreciation that they have been accustomed to in the theatres, and a salary commensurate with their services and abilities. Unfortunately an actor—good at his own business—or an ambitious chorus gent. only too often obtains the post and poses as a competent stage manager.

These are the chief faults that require adjusting if the English maker wants to increase his business. My views, I know, will only be accepted by those with whose prejudices they happen to agree, but it is the unpleasant comment that is often true and severe criticism that puts us on our mettle and gives us an insight into our own frailties. Perhaps, after all is said and done, a prohibitive tariff on all manufactured imported films would do more to solve the difficulty and destroy the prejudice of some dealers against the English productions—prejudice without just cause—than anything else we can possibly suggest, and set them thinking by touching their pockets.—Yours, etc.,

VERB SAP.

To the Editor KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—I think there is one particular in which English makers might improve their subjects, and that is in the setting of scenes representing a drawing room or other similar interior. In their desire to secure a clear outline they for the most part appear to place the camera right up to the stage, and at the same time push up the background until it almost touches the actors. The result is that the figures are unnecessarily large and out of proportion to their surroundings, and convey the impression that one is in the smallest of "parlours" in a surburban "jerry built" instead of, as is probably intended, in the capacious drawing room of a mansion. The same fault is often noticeable in American subjects, but the French makers, particularly Eclipse and Pathé, maintain the correct proportion between the actors and their surroundings. A film by the Williamson Co., The Tower of London, shows that the English makers can do the same if they desire.—Yours, etc.,

ENGLISHMAN.

Bradford.

To the Editor, KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—I am glad to find you pointing out some directions in which the much abused English makers surpass their foreign competitors. I am one of those who think a good English comic better than any foreign subjects, but there are not enough good English subjects to make up a complete program. In quality, too, I think English films are not so much behind as some people imagine, but we do not get so much tasteful tinting in the home-made subjects as we should like. To mention another good quality, I think it will be agreed that there is less "padding" in English subjects than in some Continental and most American makes. My own experience is that foreign taste in drama and comedy differs wonderfully from our own, and that if the English makers will exert themselves to give us a constant supply of good clean subjects of both sorts, they need not fear a falling off of sales.—Yours, etc.,

J. F. T.

Glasgow.

WHAT IS A DAYLIGHT SCREEN?

To the Editor, KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—The notice you gave for a Daylight Screen, which is being demonstrated at the Red Lion, Barnes compelled me to see it for myself. My own impressions are that there is little Daylight Screen about it at all. The proprietor is very careful not to start the show until it is dusk. He has the Screen in front of a built-up stage, the operating machine is behind the open door at the back of the stage, there are no rays of light to effect the rays from the lamps, as it is practically dark behind, and of course the stage itself makes a complete dark tunnel. I venture to say that any ordinary sheet stretched across the stage, with the same lantern and films, would show as good a picture. The illumination of the grounds is by electric fairy lights hung a considerable distance from the screen, and their colours are white and red alternately. I have on hesitation in saying that it would be impossible to get a picture on this screen in the broad sunlight, without putting it up in the corner away from the sun, and then

Mr. Showman

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Napoleon, the Man of Destiny. 1,000 feet.

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A clever burlesque on the present hunting trip of ex-President Roosevelt in Africa.

Code "Tedjung" Length 525 feet.

Bridget on Strike

A roaring comedy, picturing the trials of a newlywed couple who refuse their servant's demand for more pay. After a very short experience without her, Bridget is re-engaged at an increase over her original demand.

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making a long hood tunnel, so as to obscure the sun's rays. In the first part of your article your informant speaks about demonstrating in the daylight. As a matter of fact, I believe none of these entertainments have commenced until 8.30-8.45 and you know how very dull it was the whole of last week. He says that the screen was fixed on an ordinary platform; it was fixed upon a stage, which is a complete box, except for a little entrance door at the back. What I particularly object to is calling it a Daylight Screen, and mentioning that it has neither curtain nor protection from the light. I will make a statement which I know to be perfectly correct that the owners of this Screen cannot show a satisfactory picture with their apparatus in the broad daylight, without curtain or protection from the light. In my opinion this Screen has not advanced one iota the problem of daylight pictures, in the true sense of the word and I speak with some authority.

I enclose my card.—Yours, etc.,

SHOWMAN.

THE AMPERAGE OF MERCURY VAPOUR LAMPS

To the Editor, KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—With reference to your paragraph on "Mercury Vapour Lamps for Showrooms" we would point out that the consumption of the Lamp used by Messrs. Walter Tyler, Ltd., at Gerrard Street is 3½ amperes not 7 amperes as stated.

We feel sure that you will realise the importance of this matter.

We think it possible that you may be interested in the outdoor application of Cooper Hewitt Lamps as installed at the Euston Picture Palace where the unique effect is being widely appreciated and is the means of considerable attention being attracted.—Yours, etc.,

THE WESTINGHOUSE COOPER HEWITT CO., LTD.,
NATH FOULDS,
Sales Manager.

BOYCOTTED SUBJECTS.

To the Editor, KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—As we are aware that one or two of the hiring concerns have not purchased our forthcoming production entitled "An Airial Elopement" and as this is the case with our production "Juggin's Motor Skates" and as these subjects are both of exceptional merit and likely from the exhibitor's point of view to represent a considerable source of revenue, we have much pleasure in notifying those who are unable to secure copies of either subject that upon receipt of applications, we shall be most happy to supply information as to where the subjects may readily be obtained. If you will be good enough to insert this letter in the columns of your valuable paper, we think it may prove of benefit to many exhibitors in urging them to persist in their efforts in securing the best films for their programs and in refusing to accept the excuses made by "economical" renters.—Yours, etc.,

THE CLARENDON FILM CO.
P. EASTON.

PLOTS AND PROMPTNESS.

To the Editor, KINEMATOGRAPH AND LANTERN WEEKLY.

As a successful plot writer, may I humbly offer a word of advice to film publishers and cite my own system. I write for most of the English manufacturers, but the firms that get the first refusal of my plots are those who are reasonably prompt in either returning or accepting them. It is obvious that I am not the only plot writer who adopts this system. Finally, I think it would be found, if the matter was gone into, that the firms that produce the most "winners" are the firms that can be relied upon to deal with plots promptly.—Yours, etc.,

PLOT WRITER.

THE LANTERN DEAD AS A DOOR NAIL!

To the Editor KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—I have noticed for some time a series of articles under the title "Lantern Rays," advocating the revival of the higher form of optical lantern work. As a boy I was a frequent visitor to the old Polytechnic Institution, and at the time was greatly impressed by the exhibitions in that building. I have a vivid recollection of the many effects then given, and have no desire to discount their merit. But, sir, I am convinced that they would never appeal to a modern audience. The kinematograph, reflecting the actual movements of life, must necessarily project far more faithful pictures of animated actualities than the cleverest slide can ever present, and the fact that the song-slides now being exhibited in some of our music halls are of a most questionable nature is a proof that such attractions are found to be tame unless highly spiced for public consumption. One might as well anticipate that the revival of Opera Buffe—such as "Chilperido," "Belle Helene," etc.—would eclipse such a production as the "Merry Widow," as to expect the most perfectly presented optical "effect" slides to be acceptable in the place of modern animated photographs—and I for one should hesitate before investing money in an enterprise promoted with the object of reviving this antiquated form of amusement.—Yours, etc.,

F. S. LEFTWICH.

Living Pictures in Australia.

(FROM OUR OWN CORRESPONDENT.)

Wests' Pictures at Olympia.

West's current program is a splendid one. It includes Scenes on the Riviera, Training Wild Bulls, The Share of the Poor, Nat Corner, Morgan the Pirate, and some really excellent comedy services. By courtesy of the Australian manager for Pathé Freres they showed the new colour process in a film Hat Making in Java at a private view on June 1st in the presence of the Commonwealth Ministry. The production was the theme of admiration on all sides.

Melbourne, June 2nd, 1909.

The Spencer Enterprise.

Pending the erection of their magnificent and commodious new building, Spencer's are well represented on the city stage, as they supply the important showmen there with film each week, so all the well known makers' films are just as well known in Melbourne as in Sydney, which is the present headquarters of Mr. Spencer.

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London and Suburbs.

Hackney.

THE MORLEY HALL.—Walturdaw's put on another strong program this week, comprising What Happened on a Seat, Non-stop Motor Bike, A Simple Story, Which Was the Happiest Time of Your Life, Switzerland (Lake Geneva), Do You Like the Poor, L'Assommoir (Part 1), L'Assommoir (Part 2), Mother Mitchell's Cat, His First Walking Stick, Service of a Friend, The Humpbacked Man, and An Exciting Elopement.

Hammersmith.

ELECTRIC THEATRES, LTD., Hammersmith Road.—Enthusiastic applause greeted the following fine films this week:—The Stowaway (1,000 feet), The Arrival of the Morris Meat Co.'s Horse Team, The Dog Detective, Transformations of a Cigar End, A False Friend, The Little Street Singers, Jones and his New Neighbours, and Trying to get Arrested.

Holloway.

PARKHURST THEATRE (Manageress, Miss Fuller).—Good houses continue to rule here, as they should with such a series of pictures as the following:—Napoleon (second part), A Visit to Biskra, Heart of Gavroche, Whittee Farmer, The Gastronomist, Troubles of a Billposter, Foolshead as Sportsman, The Inexperienced Angler, etc.

Islington and Hackney.

RIVERS HALL and THE SEBRIGHT (Proprietors, Messrs. Stebbing and Edwards) are showing that great sensational film entitled The Blackmailer, or the Burglar's Mistake, which is the feature of the week at these popular halls. There are fourteen other fine films calculated to amuse and instruct the large audiences.

Kilburn.

BIJOU THEATRE (Manager, Mr. H. N. Appleby).—The principal films showing this week are The Gambler, Jumping Competition in Rome, The Eavesdropper, Fatal Flirtation, Gruesome Farce, Jim is Engaged to be Married, and Modern South Africa.

Kingsland.

THE ELECTRIC THEATRE, High Street, continues to increase its business. The program this week is as follows:—Poisoned Flower (Eclipse), The Buffoon (Eclair), The Curtain Pole (American Biograph), Bees' Eviction (Warwick), William's Hard Times (Pathé), Pay Up Day (Pathé), Terrible Fire in Paris (Pathé), The Life-Boat (Pathé), Mother Whipper (Pathé), Poor Boy (Pathé, over 1,000 feet long), A Simple Story, The Derby, Captured by Boy Scouts (L. C. Co.), C. Q. D. or Saved by Wireless, Culture in Hungary, The Snow Man (Pathé), Tooth and Slap in the Face, and Wrong Valise.

Kingston-on-Thames.

ST. JAMES' HALL.—Among the new and up-to-date pictures introduced this week by Mr. Sidney Bacon are The Man in the Iron Mask, Cup of Tea and She, Battleship in Action, Hiccoughs, Don Carlos, The Abduction, Johnny's Little Tricks, Village of Sleep, etc.

Southwark.

ST. GEORGE'S HALL.—Mr. George Edwards, the enterprising proprietor, is to be congratulated on the splendid improvements he has effected at St. George's Hall. At considerable cost the large building has been completely renovated. The spacious walls have been adorned with life-size paintings in oils of various subjects, including the Seasons, the Waves, the Wind, and two reproductions of Marcus Stone's well-known masterpieces Love at First Sight and The Quarrel. These large pictures have been specially painted for St. George's by Mr. John Fowkes, of Leicester, and they afford a very fine artistic finish to the newly-decorated hall. The screen is set in an ornate proscenium which gives a heightened effect to the motion pictures projected in the rear. An entirely new operating chamber has been constructed of sheet iron, and besides being fireproof in itself is separated from the auditorium by a fourteen-inch brick wall, so that should a fire occur the audience would be in complete ignorance of it and no panic could happen. Ample exits have also been provided. In fact, the safety of the public has been as much arrived at in the alterations as their pleasure has been in the selection of film subjects. Recently Mr. Frederick Bough, of the McNaughten Circuit, visited St. George's and was so pleased with the hall and the show generally that he gave Mr. Edwards an order to fit up three halls at Sheffield, Dover, and Sandgate respectively. In his extending area of activity Mr. George Edwards is ably assisted by his brother, Mr. Frederick Edwards, and by Mr. Louis Darling, both of whom are expert managers and operators.

Tottenham.

PEOPLE'S PALACE, Foster Road (Manager, Mr. John Wood).—The residents of Tottenham have been delighted this week with the following program: The Interview, The Master of the Black Rock, The Lost Melody, Joan of Arc, Jim is Engaged, The Fear, The Invisible Thief, Love Wins at Last, The Abduction, Foolshead Pays His Debts.

Victoria.

ELECTRIC THEATRE, Wilton Road (Manager, Mr. A. Bond).—Good business again this week is being done, the films shown being The Two Pigeons, End of a Tyrant, Flying Pumpkin, Visit to Berlin, An Ingenious Revenge, The White Slave, This is Unfortunate, The Wooden Leg, The Winning Coat, Wilbur Wright's Aeroplane, The Gambler, Jumping Competitions in Rome, A Royal Flirtation, A Gruesome Farce, and The Eavesdropper.

Walworth.

EDWARDS' PICTURE PALACE.—The old Montpelior Hall, Empress Street, Walworth, was opened on Monday night by Mr. George Edwards, of the St. George's Hall, as a first class picture palace. It is a spacious well lighted building, ventilated by a sliding roof, and a WEEKLY reporter who visited the hall on the opening night found it very cool and comfortable. The program included a series of the best pictures and one or two good variety turns. The charge for admission is only 4d., 3d., and 2d., so that all the world of Walworth can enjoy a clean and healthy entertainment, comprising mirth, music, and mimicry, and at the same time see fine comedy and drama as faithfully portrayed on the screen as on the legitimate boards.

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From the Provinces.

Aberdeen.

The Gaiety (Manager, Mr. Dove Paterson).—This week, through the enterprise of Mr. Dove Paterson, lovers of high-class dramatic art are having the pleasure of witnessing at the Gaiety Sardou's masterpiece La Tosca, acted by the cream of the Comedie Francaise Company. Pathé Freres of Paris are the producers, and they have never done anything finer in kinematography. How the Bull Dog Paid the Rent, Cinderella's Shoes, Love's Tragedy (dramatic), The Flying Pumpkin, The Launch of a Dreadnought, etc., are amongst the latest pictures. Eileen Alanah, by Mr. Ernest Pike, is the Cinephone singing picture; the trip being to Vienna. Niccolo de Lapi is the "star" attraction at the children's "penny matinee" to-morrow afternoon. Mr. George J. Donald is the brilliant picture pianist and accompanist, and Mr. John Leo Paterson is the expert operator.

Accrington.

The Picturedrome (Weisker Bros., proprietors; Mr. J. Hargreaves, manager).—Father Millon, a striking dramatic episode, is well received. The other films include The Hand of the Victim, Sportsmen in Switzerland, Foolshead Wrestling, and The Cripple's Wedding.

Altrincham.

The Central Theatre (Weisker Bros., proprietors; Mr. W. Hodgson, manager).—This week's program includes Pirates and Buccaneers, The Prophecy series, The Farmer's Cup, Little Dog Clipper, Wonderful Hand-Bell, and The Man Housemaid.

Ashton-under-Lyne.

The Picturedrome (Weisker Bros., proprietors; Mr. Peter Leckie, manager).—Good audiences are appreciating Pathé's Art Film, The Fear, Italian Artillery Crossing the Alps, Domestic Rivals, Foolshead Pays his Debts, and Magnetic Burglary.

Barrow-in-Furness.

New Hippodrome (Proprietors: Mr. & Mrs. Calvert Routledge, general manager, Mr. Ralph D. Fenton).—Another great program this week included A Dash for Help, Boy Scouts to the Rescue, How to Train a Husband, The Butcher's Boy and the Penny Dreadful, Within an Ace, Falling Arrow, and an interesting subject showing the Making of a Railway Engine and all its Workings.

Belfast.

St. George's Hall (Proprietors, Entertainments, Ltd.; manager, Mr. Herbert Rogers).—For the first time in Belfast Cines' art film entitled The Lady of Monsoreau was produced this week by Mr. Rogers, and the superb acting of the thrilling story was greatly appreciated. Life in the British Navy, by Urban, and The Invaders, by the Clarendon Company, were also two films in which considerable interest was centred. Others were A Dream of an Old Bachelor, A Child's Devotion, Service of a Friend, and Reforming a Husband. Miss Renee Baker ably presides at the piano.

Birkenhead.

The New Theatre Royal, (Mr. W. W. Kelly, proprietor, Mr. Reginald Grant, manager).—Some admirable pictures of scenes at Huyton, Liverpool, &c., on the occasion of the King's visit are given also Baby's Shoe, Makeshift Postmen, Different Aeroplanes, A Cold and its consequences, Punchestown Races and Winter Sports in Germany.

Queen's Hall, Claughton Road, (J. F. Wood, proprietor).—A very appreciative audience received the fare submitted—A Poor Boy, Outcast or Heroine, The Black Hand, A Brave Irish Lass, Turns Spy for Revenge, The Deserter, The Secret, The Inexperienced Angler, Our Country Cousins, The Hairdresser's Revenge, A Comic Pair of Kids, and Bertie Buys a Bull-dog.

Tranmere Music Hall (Mr. Saronie, proprietor).—Again submits a strong program, including The Boy Scouts reviewed by the Mayor of Birkenhead in the Park. Another local film depicts the Birkenhead Territorials receiving their colours. Other good items are Scenes from the Life of Henry III, Reforming a Husband, Scouts to the Rescue, How Foolshead Pays His Debts, How They Made a Man of Billy Brown and the Wandering Jew.

Argyle Theatre, Argyle Street (Mr. D. J. Clarke, proprietor; Mr. J. Keating, manager).—Pictures include a capital educational series entitled Copenhagen, A Modern Port.

Blackburn.

Royal Hippodrome (Managing Director: Mr. Harry Yorke; acting manager: Mr. Reginald Yorke).—This week Blackburn audiences have been more than pleased with this entertaining list of films:—Nat's Conversion, The Gold Piece, My Word If I Catch You Smoking, Wild Flower, The Marvellous Fluid, A Railway Ride Through Auvergne, Tame Animals at Play, How They Made a Man of Billie Brown, and The Forgotten Watch.

Bootle.

Westminster Music Hall (Weisker Bros., proprietors; Mr. J. Nelson Bramble, manager).—The pictures here are Thellys' Heart, Two Sergeants, Foolshead Tries to Commit Suicide, and At Home Day.

Empire Theatre (Mr. J. Clewett, manager).—The films include Niccolo de Lapi, Cattle Rustlers, Scenes of the Time of Louis XIV. of France, The Butcher Boy and the Penny Dreadful, Foolshead Wrestling, The Muzzle, William Has a Hard Time, and The Fear.

Bijou Theatre (Prof. Weber, manager).—The bill this week includes The Fisherman's Son, The Madwoman's Child, Foolshead King of Robbers, and American's Record Trip to Europe.

Bridlington.

Victoria Rooms (Provincial Entertainments, Ltd.).—Bridlington's new electric theatre adjoining Prince's Parade is doing splendid business with a series of pictures calculated to interest, amuse, and instruct. During the afternoon tea is served to the audience free of charge. The program this week includes Convict 3487, Boiling Billy, The Gipsy's Bride, Bicycle Highwayman, The Little Drummer Boy, The Man and Bull Fight. The films are changed twice a week with a matinee for children on Saturdays.

Carlisle.

Public Hall.—The Rise and Fall of Napoleon, Don Carlos, The Man in the Iron Mask, The Cumberland Plate, and Scenes at Carlisle Races, form the principal subjects of Mr. Sidney Bacon's show at Carlisle this week.

Colne.

Central Hall.—This week is the last of the season prior to cleaning and renovating, and the frequenters of Central Hall have made the most of it. The management put on a top bill which included The Gambler, Magic Arrow, Territorials on the Brain, Scouts to the Rescue, The Story of a Picture, The Cat Came Back, Kind-Hearted Men, and Note in the Shoe. On Saturday next a grand afternoon entertainment has been arranged which bids fair to be a great success.

Ellesmere Port.

Hippodrome (Mr. A. Corelli, proprietor).—L'Assommoir is proving very attractive. Others include Bicycle Highwaymen, Toothache, Moving Day, and Nick Carter and his Double.

Glasgow.

Pringle's Bijou Picture Hall at Cowcaddens under the spirited management of Mr. T. Davis, is still doing excellent business, the following fine films being presented this week:—The Brave Little Organ Boy, The New Mirror, A Lesson in Electricity, The Woodcutter's Child, Mary Jane's Lover, Mrs. Jones' Card Party, A Sound Sleeper, The Village Fair, All That Glitters is Not Gold, In the Oasis of the Zibans, His Duty, and For Her Country's Sake.

Liverpool.

Monday was a gala day in Liverpool, the King reviewing 16,000 Territorials in Knowsley Park. Thousands of people journeyed from Liverpool, Warrington and Manchester to witness the ceremony. Moss' Empires, Ltd., had secured the sole rights for the moving pictures, and although it was 6 p.m. before the march-past finished, the pictures were shown both at the Empire, Lime Street, and the Olympia, West Derby Road, at 10 p.m. A very large Bank Holiday audience attended both halls, where the admirable films were received with enthusiasm.

Hippodrome, West Derby Road (Mr. Thomas Barrasford, proprietor; Mr. Walter Hassan, manager).—The pictures included some very good films of the arrival of the King at Huyton Station, the departure of the Liverpool Scottish for the Review Ground, and the Boy Scouts.

New Century Picture Hall, Mount Pleasant (Mr. Sydney H.

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Carter, managing director; Mr. E. A. Boden, resident manager).—The top of the bill is The Naval Review at Spithead. Other items include The Race for the Farmer's Cup, The Queen of the Ranch, Tame Animals at Work, The Policeman's Generosity, The Sirens of Hypso, Foolshead and the Robber, Lady Fanny's Fan, Pungent Perfume, and The Man Bull-Fight.

Meath.

VINT'S PALACE (Proprietor, Mr. Leon Vint; manager, Mr. Franklyn Moores).—This electric picture palace is going strong with a series of incomparable films, the principal being The Thief, Saved by a Dream, The Angler, Chess Playing, Herring Fishing, The Little Seller of Cyclamens, Sweetened, Plaster, and The Dog Detective. Singing Pictures by the Cinephone with new subjects are a feature here. The operator is Mr. G. Proctor, the musical director Mr. G. Foggin, and the advertising man is Mr. A. Youren.

Newcastle-on-Tyne.

ROYAL PICTURE HALL, Groat Market.—This week a special program includes Captain Moustache, The Dog Detective, Pirates and Buccaneers (No. 2 series), A Little Child Shall Lead Them, The Drunkard's Reformation, Orange Crop in Palestine, A Lover's Obstinacy, and A Cheap Entertainment. A very agreeable interlude is furnished by Mr. John Howell, the Welsh Basso, in illustrated songs. Mr. Ernest P. Grahame, the author musician, has been specially engaged as pianist.

North Shields.

BORO' THEATRE.—The subjects this week are The Jilt, Rival Sisters, Heart of Gavroche, The Receiver's Doom, Puddenhead's Patents, The Marriage Adventures of Jim and Willie, and Bluffer's Benzine for Cleaning Spots. A Trip up the Zuyder Zee is the travel picture shown this week. The Cinephone was well received in "Kate, Won't You Roller Skate.

HOWARD HALL.—Mr. Dickman has secured two splendid film subjects in The Lady Territorials and The Zulu's Heart, which are ably supported by An Ingenious Revenge, The Gamekeeper's Son, The Spoilt Child, Its An Ill Wind That Blows Nobody Good, A Tooth and a Slap in the Face, and a Runaway Motor Car. Beauty Spots in Columbia is a splendid scenic picture and of educational interest. The pictures were well applauded for the manner in which they were shown by the careful operator, Mr. Henry Feid.

CENTRAL PALACE. — The pictures depicted here are Under Northern Skies, and Willie's Suicide, which were well applauded. The pictures were made doubly interesting by the careful operating of Mr. Jack Rowe, A.M.P.S.

TYNEMOUTH PALACE.—With excellent living pictures this palace is doing great business. The film subjects this week are Beethoven's Moonlight Sonata, Star of Bethlehem, and The Devil's Wand, all of which were received by large and appreciative audiences.

Oldham.

THE HIPPODROME (Weisker Bros., proprietors).—Excellent business with the following films:—The Hotel Thief, Captain Moustache, The Dog Detective, The Naval Review at Spithead, A Voice from the Dead, Oh! That Beard, and Ma-in-Law as a Sportswoman.

Rochdale.

PRINGLE'S PICTURE PALACE (Lessee, Mr. Ralph Pringle; manager, Mr. James Pringle).—Three strong dramatics figure in the bill this week—A Street Waif, For His Daughter's Sake, and Two Sergeants. Many other picture creations form the cream of Pringle's Picture Land including Ma-in-law's Hard Life, Punch and Judy, Miss Big Wig's Dowry, Foolshead Looks for a Duel, and The Eavesdropper. Several excellent variety turns also add to the variety and enjoyment of the entertainment.

Sheffield.

CENTRAL HALL (Proprietors, Messrs. Jasper Redfern, Ltd.; manager, Mr. F. W. Holmes; operator, Mr. F. E. Pearson.)—Another interesting series of pictures were exhibited at this popular hall. Included in the program was The Hand. Urban's joke Dissolving the Government was well received and Foolshead the Wrestler caused great amusement. Other films shown were Aunt Emmy's Scrap Book, A Good Feed of Hay, When Lips are Sealed, A Brother's Love, and an adventure of the Nordisk detective Pat Corner.

THE GRAND (Proprietors, The Vaudeville Syndicate; manager, Mr. Arthur Turpin; operator, Mr. E. A. Barber).—The audience heartily enjoyed the program supplied by the Raymond Bio-Tableau Company. Securing premier positions were The Brave Lion Tamer and The Suitor's Love Story. In the humorous section Oh Those Roller Skates was a great success. The Village Witch, The Twin Brother's Joke, Mysterious Men, The Burglar and the Children, and the comical adventures of The Slavey Burglar concluded the series. The Grand is going to be one of the most successful picture shows in the district.

HILLSBRO' PALACE OF VARIETIES (Proprietor, Mr. J. C. Brothwell).—They do enjoy the pictures at the popular Palace. One of the films securing the applause of the audiences was the exciting Derby of 1909. Another very interesting subject was Life and Customs in India. Also included were The Nurses' Race, For Honour, The Burning House, Love Germs, and the laughable comics Friday the 13th and Mr Absentmind.

THEATRE ROYAL, ATTERCLIFFE, (Managing director, Mr. Frank Macnaghten; manageress, Miss Hope; assistant manager, Mr. L. V. Waite).—Thousands of supporters assembled to witness the great Hague-Langford Fight. The drawing powers of this film are enormous, for last week was the second week's appearance and a vacant seat could not be found. In the program were to be found the great dramatic production Drink, The Orphans of Messina, Italian Artillery Crossing the Alps, Mr. Stubborn, The Flying Pumpkin, How Jones Paid His Debts, Ma-in-Law Has a Hard Time, and Liquifaction. Illustrated songs were also provided.

RAYMOND'S PALACE, ATTERCLIFFE (Lessee, Mr. Matt. Raymond; manager, Mr. E. H. Dobson).—Emile Zola's great masterpiece Drink was the headliner. Chemical Portraiture, The Devil's Wand, Kissing the Cook, Run Away to Tea (a fine comic), Territorial Mad, and the American Biograph's subject At the Altar constituted the remainder of the picture program.

THE EMPIRE.—Making Paper Pulp in Canada was the film subject shown to very interested audiences.

BARRASFORD'S HIPPODROME.—The subjects shown by the Barrascope were superior to the previous week, and included The Trumpeter and a very interesting and well lighted film On the Borders of the Sahara Desert.

SURREY MUSIC HALL (Proprietor, Mr. Frank Howson).—Pictures still constitute a portion of the program at this hall.

Southend.

PRINCE'S HALL, Tyler's Avenue.—An attractive program is drawing good audiences here this week. The films shown were Lady Helen's Escapade, The Call of the Wild, Kate's Birthday, A Meddlesome Boy, A Simple Story, Pay Up Day, and A Drive for Life.

Southport.

THE EMPIRE (Mr. A. Roebuck, manager).—The Juge d'Instruction is proving an attraction, together with The Oasis of Zibans, Mule-Driver's Bride, and Romance in Sardinia. The comic element is The Tramp's Awakening and Foolshead Seeks a Duel.

South Shields.

THE TEMPERANCE HALL.—The star picture this week is Tolstoy's powerful novel The Resurrection. Among others are Violin Maker of Cremona, Eloping With Aunty, Puzzle Mad, and Madam's Hair.

TIVOLI.—Much interest was centred in Mr. Black's animated picture entertainments this week. The star picture is L'Assommoir, supported by The Love of a Romany Lass, No Rest for the Weary, Little Bit of String, Foolshead the Sport, and Flensburg Fjord. The Cinephone was well received.

COSY PICTURE HALL.—The program this week is a strong one, and includes The Little Stowaway, Eternal Romance, and a grand spectacle Naval Review at Spithead, His Wife's Mother, Jones Has Theatricals, A Sound Sleeper. A very interesting picture is shown in The Pretty Housemaid.

PRUDENTIAL HALL.—Recently the Imperial Picture Company have been attracting more than their usual attention. The program contains the following fine subjects: Joan of Arc, A Letter to Jesus, Meskal the Smuggler, Electricity for Nervousness, The Troubles of a Week Ender, A Pinch of Snuff, William's Hard Times, and A Silver Dollar, which were well received.

Swansea.

PEOPLE'S PALACE and SHAFTESBURY HALL (Manager, Mr. Wm. Coutts).—The following fine program delighted crowds of picture lovers this week: Little Cyclamen Seller, Man in the Iron Mask,

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325 Thieving Hand	1	2	6
300 Tale of a Shirt	1	0	0
150 Housemaid and Student ..		6	6
230 Institute of Beauty		15	0
80 His Master's Voice		3	6
250 Tramps and the Magnet ..		11	0

Length about	£	s.	d.
110 Amorous Policeman		4	6
125 Stolen Bridle		8	0
105 Bull Fight on a Ship		6	6
175 Vengeance of a Lawyer Clerk ...		7	0
300 Cricket Terms...		16	0
150 Vesuvius Eruption		12	6
210 The Pirates		9	0
200 Newly Varnished Seat... ...		12	0
264 Hate Between the Classes ...		16	0
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The Old Servants, comic	498 ,,	8	6 0

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Love of a Romany Lass, Scenes on the Medway, Dancing Through the World, Prince of Challant, The Receiver's Doom, Territorials on the Brain, The Pilot's Daughter, The Bachelor's Pudding, Turning the Tables, The Showman's Wife, The Jilt, Hot Temper, The Share of the Poor, Now Keep Smiling, The Mayor's Misfortunes, and The Butcher Boy and the Penny Dreadful. Illustrated songs by vocalists and Cinephone are also featured.

The Hartlepools and Tees-side.

BLACK'S PICTURE HALL, West Hartlepool.—A very nice bill was submitted this week, the top liner being Nicolo de Lapi. Next in point of merit was A Dash For Help or Scots Wha Hae. The singing picture "Isn't it Lovely to be in Love" was followed by The Christening of a Ship in Brittany, The Queen of the Ranch, Bluffer's Benzine for Cleaning Spots, The Butcher Boy and the Penny Dreadful, A Young Mother, An Unlucky Acquisition, and A Tragic Night.

THE EXCHANGE HALL, Stockton-on-Tees, had for exhibition Pietro the Bandit, The Rude Hostess, Carried Off by an Eagle, The Voice of the Violin, Mistletoe Mishaps, Commander Has Sugar, Sweetheart's Birthday, Calino Objects to Work, A Narrow Escape, High Game, and The Wizard's Stick.

THE GRAND THEATRE, West Hartlepool, had The Fisherman's Fiance, and at THE HIPPODROME, Stockton-on-Tees, the bioscope turns were The Brave Children, and Vaccination Against Accidents.

THE CLEVELAND HALL, Middlesbrough.—Mr. Thompson showed a splendid program again. The Dummy, Juggins' Motor Skates, Mater Doloroso, A Pretty Girl of Nice, Only a Tramp, The Race for the Farmer's Cup, On The Western Frontier, Scouts to the Rescue, A Jealous Dog, and Nat's Conversion, completed an enjoyable entertainment. Mr. Larkin varied the program in the illustrated song "Love Me and the World is Mine."

THE CANADA PICTURE PALACE, West Hartlepool, showed to crowded houses twice nightly and matinees Wednesdays and Saturdays the following strong list of pictures:—Saul and David, The Fire at the Red Lion, Water Ski-ing, Merry Microbes, Carlo and the Baby, Foolshead Wrestling, Kindhearted Men, Painless Dentistry, The Cabman's Good Fairy, Rita, the Bohemian Girl, and Gaffes, the King of Detectives.

THE OXFORD MUSIC HALL, Middlesbrough (Mr. Lynch, operator), had billed for the picture number A Cold and Its Consequences, and the Empirescope at THE EMPIRE, Middlesbrough, showed The Naval Review at Spithead, and The Moneylender.

THE EMPRESS PICTURE PALACE, Hartlepool, put on Edwin Drood, Hush! Don't Wake the Bobby, A Collection of Old Coins, Love Germs, Canadian Winter Sports, Church Robbers, Buddhist, or Manners and Customs in India, and other pictures of a humorous, dramatic and educational character.

THE LUMLEY HALL, Hartlepool.—Mr. John Crossley again had an up-to-date program, the list of films being in every way equal to any program shown.

Wallsend.

TYNE PICTURE HALL, Station Road, Wallsend.—Good houses notwithstanding the fine weather is the report from this hall. The following pleasing program is being carried out—The Baby's Shoe, Trip to Jupiter, Jones and the Lady Book Agent, The French Duel, Boiling of Billy, One Busy Hour, Devil and the Gambler, Little Detective, The General and the Sentry, and Cinephone Pictures.

Whitehaven.

MARKET HALL (The Edisonia Co.; manager, Mr. Victor Branford).—The recognised family entertainment consists this week of The Cattle Rustlers, The Deception, The Gunshot, The Army Lass, The Wary Policeman, My Feelings, The Lure of the Gown, The Poacher, His Only Quid, A Busy Night, Troubles of an Actor, Fraternal Jealousy, I Did It, Mamma, and Jones and His Neighbours. Grand Cinephone numbers and illustrated Zonophone songs complete an excellent program.

Wigan.

NEW CENTRAL HALL, King Street (The World in Motion Co., Weisker Bros., proprietors; Mr. A. Russell, manager).—A strong program includes The Drama of the Charmettes, The Ruffians Public House, The Inexperienced Angler, Dog and Bone, Bachelor's Dream.

York.

VICTORIA HALL.—Mr. Sidney Bacon with characteristic energy, produced this week a facsmile of the Hospital Saturday Procession in York, showing the grand Carnival and the Scenes in the grounds. Other attractive pictures included The Bank Note, Hand of the Victim, Foolshead King of Sportsmen, Juggins Motor Skates and Boiling Billy.

The School of the Future.

Geography, arithmetic, and matters of the kind,
Are eminently boring to the young,
And our schools will find it better if they promptly leave behind
The methods to which pedagogues have clung.
What infant shows an interest in adding two to two
Or learning what our English Kings have been?
But they'll see their lesson surely from another point of view
If you show them something moving on a screen.

When they see the Norman William in his suit of shining mail
Shooting Harold with precision in the eye,
Or John signing Magna Charta with a frown, it cannot fail
To interest the mind in times gone by.
When the mowers mow a field of seven acres and a bit,
According to the hateful rule of three,
To show them at their labour would be sure to make a hit,
Though the answer one perhaps might fail to see.

Let the musty, fusty lesson books at once be pitched away
And the educative principle be sought
In the coloured panoramas of a more enlightened day:
Through the eye alone our children shall be taught.
No officials will be needed then to urge the young to school,
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C. E. B. in the *Evening News*.

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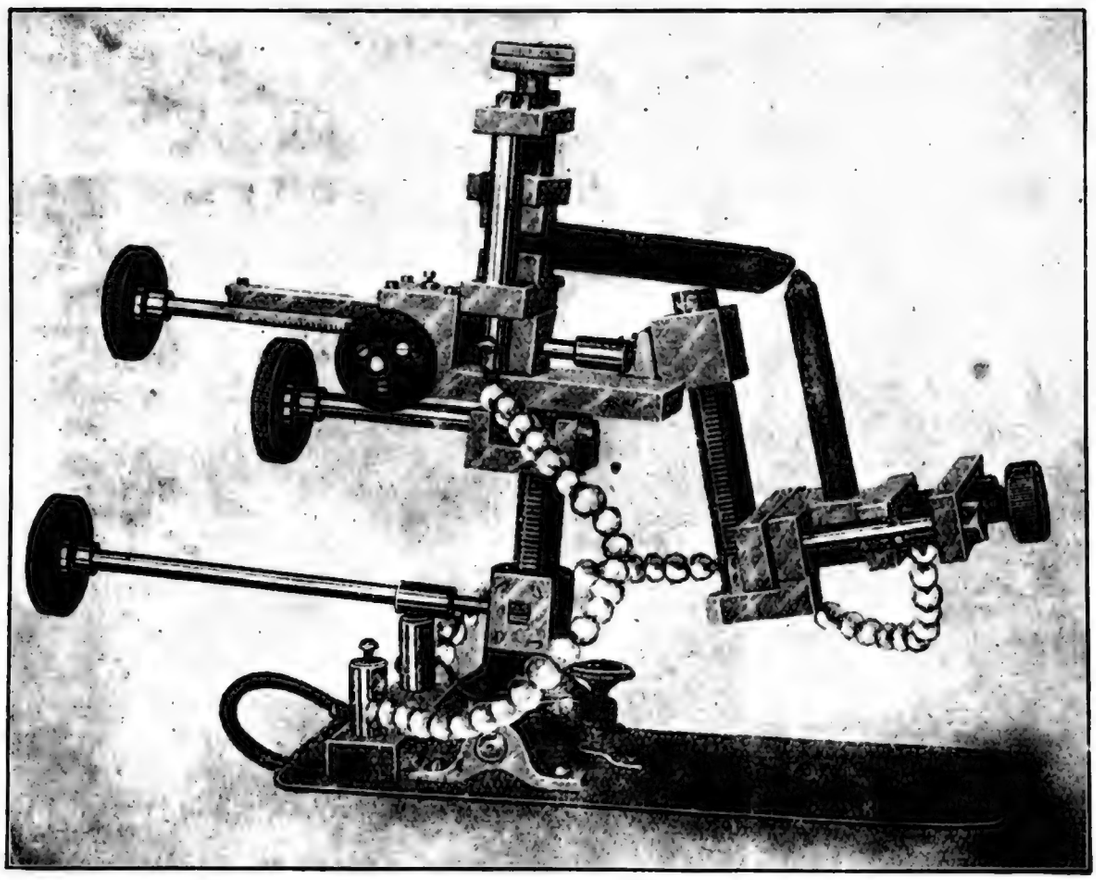

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THE CAUMONT CO

THE LITTLE DRUMMER BOY is a finely staged story of France at the period of the Revolution, when the Republic was at war with Austria. Some stirring scenes show soldiers being enrolled—among them a little boy who insists on joining as a drummer, despite his mother's protests. He is seen parting from her and leaving in full kit, marching away at the head of the column with his poodle dog by his side. At the camp, shown in a fine tinted scene, he is chosen to carry despatches, and sets out with his faithful companion. Passing through a country road they are both shot from behind a hedge—a remarkable piece of acting on the part of the dog calling for notice—it drops with the shot and lies perfectly motionless as if dead. The two are picked up by their comrades and accorded a military funeral, the dog still enacting his part with noticeable skill.

A really fine Art Film entitled LOUIS XI. deals with a personality with whose subtle character and religious peculiarities Scott has familiarised us in "Quentin Durward." Louis is represented as the feeble, very ugly old man described by the novelist, and wears in his hat-band the little images described by the former. The story illustrates his struggle with the family of Nemours. The Duke of Nemours is executed by his orders, and his son, under the name of the Duke of Bethel, attempts to revenge him, only to fall himself a victim to the king. The latter, dying in his chair, gives an order to release the prisoner, but word is sent that the execution has already been carried out. At the news the murdered man's mother falls in a swoon, and in a few moments the king expires The staging and photography are both of the highest standard throughout.

A BALLOON TRIP OVER TURIN shows the city in a very unfamiliar guise, the spectators on the ascent ground and the buildings, open spaces, etc., of the city all taking on a novel appearance as seen from above. An additional interest is lent to the view of the descent by the fact that the balloon breaks away and is recovered with difficulty, to be finally deflated and packed in the basket.

THE HOOT-OMATIC CYCLE RIDE is a capital comic subject. A cyclist collides with and knocks down the village constable, who takes his name and address. Determined not to be caught again, the rider buys a huge motor horn with a funnel formed from a phonograph trumpet. Remounting, he employs the horn to remove anybody and anything that gets in his way. Policemen are blown aside like straws, another cyclist toppled off his machine, a locked gate blown open, the gates at a level crossing blown to matchwood. a gap torn through a wall, and finally the aggrieved persons who have been chasing the rider are blown down again and again.

I'VE SOMETHING IN MY EYE opens with a housewife shaking her mat at the door. A fragment of the dust gets in the eye of a passer-by, who tells his troubles to everybody he meets and requests their help in removing the mote. Two policemen blow vigorously in his eye, but displace the victim without removing the grit. Two lovers try in vain, a lady cyclist works her pump with tremendous vigour but no result, and a strong man found in the street surrounded by dumb-bells gives so vigorous a blast that the tormented man is blown right across the thoroughfare. The "something" in his eye is still there when he gets home, where, however, his young son, mounting a chair, pulls it out with the greatest of ease.

THE LOVE THAT KILLS is a first-class dramatic story of a farm labourer who falls in love with a girl, a bare-backed horse rider whom he sees at a travelling circus. He is discharged by his employer, who finds him dreaming when he should be working, joins the circus as an acrobat, gains the girl's love, but is killed by falling from a trapeze on which he is performing. The glimpses at circus life, before and behind the scenes, are very good, and the acting capital.

J. F. BROCKLISS

THE DAUGHTER OF AN ANARCHIST.—At a secret meeting a band of revolutionaries decide to murder a rich and powerful official. The lot falls to Lucas, the father of a little girl ten years old, who learns of her father's intentions by surprising him in the manufacture of a bomb. She sees her father go out with the bomb under his coat, and terrified at the thought of what may happen, follows him. A splendid carriage and pair containing the object of the anarchist's hate is passing along the road, with detectives on bicycles following. At a turn in the road the anarchist appears, places his bomb as the carriage comes up, and runs for life. In another minute a terrible explosion would have resulted in the destruction of the carriage and occupant, but the little girl runs forward and snatches the bomb from under the feet of the horses and destroys the fuse. The official, seeing what has happened, takes the little girl in his arms, and the police are immediately put on the track of the would-be murderer, who is finally caught and in the struggle is shot dead by the police. The little girl is taken to the home of the gentleman whose life she has saved and adopted. A coloured poster is supplied with this capital subject.

THE UFORTUNATE COACHMAN.—Mr. Chisselit, a sculptor of renown, having sold a fine statue to one of his friends, helps him to carry it to the nearest cab rank. Cabby refuses point blank to take such a cumbersome "fare." Chisselit, however, is not done with cabby. He takes his statue and leaves it outside a tailor's shop, taking away one of the tailor's wooden dummys. This he places in the cab, during the absence of cabby, who returns and not noticing his dumb fare, mounts the box to await a customer. Not understanding why everyone should pass his cab and take the next one, although he is first on the rank, he gets down from his seat and discovers the reason. Furious at the joke played upon him, he dashes the dummy on the pavement, and perceiving Chisselit laughing at him, sets off in pursuit. Chisselit dodges the coachman, picks up his statue and jumps with it on the cab and drives off. The cabby starts to jump on the tailor's dummy, but a crowd collects and he is finally marched off by the police as a "public danger," followed by a laughing crowd.

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A BRIDE WON BY BRAVERY.—A wealthy ranchman out in the "wild and woolly" West is visited by his beautiful niece from New York, and the latter's charms have a powerful effect on the susceptible heart of one of the cowboys, who secures the girl's good graces by protecting her from some "greasers" who attempt to rob her in the woods. On escorting her to the house he is not received very courteously by his employer, who is not desirous that close relations should exist between one of his men and his niece. In the end, however, after the girl has been ordered home after a further meeting with her lover, the cowboy gets his desire, rescuing the Colonel and his niece from the attack of a band of greasers.

OFFICER MCCUE.—Officer McCue is on duty. Suddenly a runaway horse comes towards him, a young lady in the buggy. Officer McCue stops the horse, but is hit by the shaft of the buggy and rendered unconscious. He is brought to the hospital, and there visited by the young lady and her father, a banker. A few weeks afterwards, while patrolling the lonely streets, he notices two suspicious characters. He follows them and soon comes to a thieves' den, which he raids single-handed. Officer McCue is promoted to the position of sergeant, and as such it is his good luck to again render services to the banker's daughter. The banker notices the affection which has sprung up between the officer and his daughter, and, proud of the hero of so many encounters, accepts him as a son-in-law.

MR. INQUISITIVE.—The henpecked husband of Mrs. Inquisitive is chased out of the house for trying to listen to a conversation between herself and two other ladies. Mr. Inquisitive gets into trouble at the fish market. He butts into everything, until a boy fastens a rope on his leg. Now the trouble surely begins! At last he is caught by the chasing crowd and given a good bouncing.

NORDISK FILMS Co

THROUGH THE MUROLE CHANNEL, FINLAND.—An interesting series, picturing a water trip through a pretty countryside, with some interesting glimpses of the farming operations on the banks, and concluding with a capital picture of the country dance celebrating the successful stacking of the hay.

A CLEVER NURSE.—A man is left to mind the baby while his wife goes out to do some shopping. The infant beginning to wail he tries various methods of quietening it, succeeding at last by making himself up to represent the mother. A friend coming in finds him in his new costume and persuades him to go down to the café on the floor below. They take the precaution of first attaching a rope to the baby's cradle, which they pull when seated at a table. An extra vigorous pull jerks the baby out just as the wife enters. Grasping the situation, she attaches the rope to a full pail of water, and the next pull drenches the unfortunate husband, and the wife following vigorously completes his discomfiture.

CRICKS AND MARTIN

SALOME MAD is at once one of the most laughable and most cleverly staged films seen for some time, and every showman should make a point of testing its laughter producing qualities. A city man, on emerging from his suburban home, notices a huge poster on a hoarding illustrating a famous "Salome" dancer. The beauty of the figure appeals so strongly to him that he hurries off to the Theatre Royal, where the lady is appearing, and begs from a billsticker a smaller reproduction of the design which has so fascinated him. As he proceeds down the street devouring it with loving glances, a gust of wind tears the bill from his hand. He gives instant chase, but the bill dances in front just out of reach. In his anxiety he neglects all sorts of obstacles, is knocked into and run over by a motor, and rising unharmed dives into and upsets a costermonger's barrow, in an ineffective attempt to grasp the prize. An old lady with a basket of vegetables is another victim. Followed by the people he has upset, the undaunted hero climbs a garden fence after the illusive paper—and falls on to two policeman whom he upsets, and who are added to the pursuers. Then the poster dances into a front garden and through a bedroom window, the men following up a decorator's ladder, crawling over the bed and upsetting the occupant, then through the hall into the street again, and at last on to the sea front. Here it leads the excited and panting crowd on to the pier and then flutters into the water. The hero, determined not to lose the picture, instantly dives after, and sinks through the water to Neptune's domains. The Old Man of the sea appears, and from a number of huge shells produces a number of charming girls who perform a dance before the enraptured man. Neptune then produces the original of the poster who performs the famous dance for the hero's enjoyment, and is engaged in loving passages with him, when an anchor which his friends have lowered catches him in his coat tails, and hoists him back to the pier—a very striking scene showing the dripping hero suspended in mid-air. His reception at the hands of his victims may be imagined. There is not a dull scene right through this subject, and the scenes on the bed of ocean and of the recovery of the adventurer are equally clever in their different ways.

AMERICAN MUTOSCOPE & BIOGRAPH Co

A living picture version of Leo Tolstoi's famous RESURRECTION is the chief issue this week from the Biograph Co. The story of the peasant girl and her Princely lover, her degradation and salvation by a chance reading of the Bible, and the self-sacrifice of her life among the exiles in Siberia, is powerfully revealed, and the film should be not the least successful of the many fine subjects made by this company.

ELOPING WITH AUNTIE.—A clever film in which a lover, whose attentions are unwelcome to the father of the young lady, secures his desire by attiring himself to resemble a maiden aunt, under whose charge the girl is to be sent to Europe. In his new character he receives a liberal supply of banknotes for the expenses of the journey, and the old man only learns of the deception when it is too late.

TWO MEMORIES.—Two lovers parted by a misunderstanding drift into different lines of life. The girl becomes a smart society lady, the man fallen into ill-health is at death's door while she is in the midst of an entertainment. He writes a note requesting her to come and see him for the last time. When she arrives, accompanied by her friends, it is to find her old lover dead with her portrait in his hand.

VITAGRAPH COMPANY OF AMERICA

Everybody who has read of ex-President Roosevelt's prowess as a hunter in the African jungle will appreciate the skit which the Vitagraph Co., issue with the title TEDDY IN JUNGLELAND. According to their version a monkey in the New York Zoo gets hold of a newspaper announcing Roosevelt's forthcoming trip and calling a messenger boy sends a wire to a friend in Africa warning them of the impending visit, with the addition "Jungle Beware." The animals lay plans and "Teddy" and his party are met in the jungle and invited to a concourse of animals, where they are deprived of their guns by a trick. Then the hunter is seen to buy large consignments of furs and on his return is shown pointing them out to his friends with thrilling stories of their capture.

Two further "high art" productions by this company will be generally voted among the best things they have done. Both are Biblical subjects reverently staged and acted and of magnificent quality. One illustrates the well known story of THE JUDGMENT OF SOLOMON the wise king deciding who is the rightful mother of the two women who disputes about a child by ordering that the infant be cut in half and part given to each. One accepts the decision, the other pleads that the child shall be given to her opponent rather than its life be taken and by this evidence of feeling is recognised as the mother. A large cast of actors are used in the staging of the well known story.

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LIONS HEAD BRAND

FILMS

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Salome Mad

This film is even better than "The Messenger Boy"—by general consent, the best of the comic films issued up to the time of its appearance.

A suburban gentleman sees a poster advertising a Salome dancer and at once conceives a violent passion for the original, and begs a poster from a bill sticker. A gust of wind tears it out of his hand, and a side-shaking chase, in which policemen and others join, and which abounds in humorous incident, ends in the man taking a plunge into the sea after the beloved picture. In Neptune's domain he meets the beautiful original, only to be torn from her arms by an anchor lowered by his friends on the pier, which catches in his coat tails and drags him up, dripping, to receive the not very gentle attentions of those he has upset. **Send for special circular of this remarkable film.**

Length 500 feet. **Price £12 10 0 (Usual discount).**

Telegrams—
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New Office Telephone No. 621 City

The second film tells the story of JEPHTHAH'S DAUGHTER.—Previous to taking the field against the Ammonites, Jephthah vows that if victorious he will offer up as a burnt offering the first person of his household who greets him on his return. He duly vanquishes his enemies, but on returning with his victorious forces, he is welcomed by his only daughter. He sorrowfully tells her of his vow. The girl acquiesces in the sacrifice, asking only two months delay, which time she spends apart with her companions. On the appointed day she takes her place at the stake and is consumed. Here again the staging, acting and costumes are true to life and fine quality adds to the attractiveness of the subject.

BRIDGET ON STRIKE.—Bridget Magee, cook for a newly-married couple, is arranging supper. The steak falls from the platter to the floor, dishes drop from the tray and things generally refuse to keep in place. An inspiration seizes her and she sits at the table and writes a note demanding more wages. She wraps it in a napkin where it is sure to be found and calls the couple down to supper. The gentleman finds the note, shows it to his wife and when the cook returns she is discharged, takes her suit case, and departs. The following morning finds the dishes from supper piled up in the kitchen. The man enters, starts the fire, and busies himself getting things ready for breakfast, The wife enters rather dishevelled, looks at the fire, and decides that the stove pipe is clogged up. Hubby gets on the stove, the pipe falls over and covers him with soot, he falls off, upsets the table and breaks the dishes. Their first attempt at cooking is a dismal failure and the couple sink limply in their chairs in utter despair. At this moment Bridget comes in, takes up a bundle which she had left behind and starts out again. Both seize her and beg her to remain.

THE WARWICK TRADING CO LTD

The picturesque sights at the THE HOGARTH FAIR are reproduced in a vivid series from this Company, which, in addition to views of the Fair and its attendants, all in Hogarth costumes, shows the Duke of Connaught arriving in his motor to open the Fair, inspecting the Guard of honour etc., etc. Warwick's also filmed HENLEY REGATTA on Wednesday and full particulars of an interesting subject will be supplied on application.

Selig.

THE INFANT TERRIBLE.—A laughable subject illustrating the sufferings of a devoted lover at the hands of the mischievious brother of his fiancée, who ties a rope across the room and brings him to the floor, saws his walking stick in half, fills his hat with water etc., the last straw being reached when he pulls away a chair and precipitates the dude into a pail of water.

Cines Co.

The Cines Co. have ready for delivery this week a novel travel subject. It shows in a graphic manner some of the principal places of interest in the province of Terracina in Rome. Particulary effective views are given of the Temple of Jupiter. The hills around Circero and the palace on the river with the ships in the bay also come out vividly. This film also shows the native method of clearing canals and marshes and consolidating their beds by driving herds of buffaloes through them. The deft handling by the native drovers of the hundreds of these huge beasts through the waters of the canals and then on to the plains is very realistic.

HE WHO LAUGHS LAST LAUGHS BEST is the title of a comic film showing a married couple quietly at home. A letter comes for the husband from auother woman making a clandestine appointment. He makes excuses and goes out to the other woman's house, where he is sumptuously entertained with food and wine. The other girl's best man turns up and the visitor feigns to have a fit of apoplexy. Whilst in this state he is robbed of his jewellery by the couple, but he suddenly turns the tables on them by waking up and accusing them. They return the jewels in haste and he quits the house laughing.

Itala Film Co.

THE QUEEN'S LOVE is another finely staged historical drama from this company. The story opens with a quarrel between the Queen and her chief minister, as the result of the latter presuming on his position to offer personal gallantry to his mistress. The Queen has another lover, a poverty stricken gentleman who shows his devotion by scaling the palace walls during the night, and making his way to the Queen's favourite seat in the terrace garden, on which he leaves a bunch of flowers. He is seen by the jealous minister and upon descending is attacked and wounded by the latter and his followers. He staggers to the palace, and the Queen, who has already found the flowers and guessed the donor, hastens to the hall and hears his story. The minister being heard returning, to shield the Queen the lover is bidden behind a curtain, but staggers out when the minister again attempts to make love to the Queen, stabs his rival, then himself falls dead at the feet of the distraught Queen.

URBAN ECLIPSE-RADIOS

The second of Professor Puddenhead's Patents, AN ELECTRIC ENLARGER, is even more mirth provoking than that with which we dealt last week. The enlarger is a kind of wand apparently charged with electricity, and any object touched by it at once grows to an immense size. Displaying its powers in his laboratory, the Professor touches a wandering moth and instantly it becomes a gigantic insect almost filling the room—which is quickly deserted by all but a courageous servant, who kills the insect and makes off with the wand. He works mischief with its aid on all sides—a fox terrier is magnified to an animal of the size of a polar bear, a sleeping man's head touched until it completely dwarfs his body, the gardener's spade made to appear of nightmare size, and a caterpillar transformed into a particularly obnoxious looking kind of snake. At the end the servant, who is pursued by the Professor and many more, himself grows to an immense size but is shot by the Professor and flies to pieces, and the doughty inventor is in the end seen scaring the others with the wand, from which electric flashes issue. The subject is a real headliner, and should not be missed by the showman.

The remaining Urban films are largely of the travel class, and include some remarkably attractive subjects. A HEAVY GALE AT BIARRITZ is one of the finest studies of a strong sea we remember. The remarkably beautiful coast is additionally impressive by reason of the gigantic breakers which hurl themselves on to the rocks, to be dashed into spray. Interesting views have also been secured from the breakwater, and a panorama of the town is included.

CITIES OF ITALY embraces views of Perugia, Gubbio, and other famous Italian centres, and illustrates trips from these towns to some of the most famous beauty spots of the world. Perugia is shown in a panorama, and detailed pictures of the streets and squares, public buildings, and bullock carts entering from the country are included, together with a highly interesting picture of a religious procession, which embraces a remarkable view of the large square packed with thousands of holiday makers. The Marmore Waterfalls are seen from the finely tinted views given in the film to be wonderfully beautiful, the cloud-like effect of the spray arising from the water being remarkable and the close views of the rapids wonderfully clear.

IN MANUFACTURING BARRELS Urban's have a film which is instructive and keenly interesting throughout. The process of barrel making is seen right from the cutting and shaping of the staves up to the loading of the completed barrels on trolleys for delivery to the breweries. After the preliminary shaping the staves are fitted inside a hoop and fastened, then steamed, and while hot bent into the desired shape by means of a strong brace, allowing the bottom hoop to be slipped on. Then the edges are thinned and planed, the bottom

hewn out of a piece of wood to a perfect circle with the aid of an axe only, is fitted in, and finally the metal ends and additional hoops placed in position.

Other subjects from this firm are INDUSTRIAL BRITISH COLUMBIA —an addition to a series already mentioned—IN ANDULASIA, affording glimpses at the national life dancing, etc., of Spain, and a popular annual THE REEDHAM BOYS' FESTIVAL DRILL.

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THE SPY.—A typical British soldier is drinking with a couple of newly formed acquaintances. His drink is doctored, and he is very quickly lying on the floor in a stupor. The pair of villains take the unconscious man's coat from his back, and one of them arrays himself as a soldier. The pair drive in a motor to the resident British official. Inside a small room an officer is seated at his desk, when the spy enters, seizes him by the neck, and after a short struggle throws him to the floor helpless. Seizing a plan from the desk, the spy is leaving as the coatless soldier, just recovering from the drug, rushes into the room with a companion. The spy is recognised as he dashes out of the place, and out rush the soldiers after the thief. The two men jump into the car and drive off. The soldiers mount a couple of horses, and ride hard after them. Urging the horses to their utmost, they get within shooting distance, and there is an immediate exchange of shots. The disguised spy is shot dead as the car is pulled up, but the other man leaps from the car with the plans, leaves the road, and dashes amongst the trees and shrubs. The soldiers relentlessly follow, and in spite of the firing and dodging they bring him down with a well-directed shot. Rushing forward, they recover the plans.

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THE WIDOW.—With her young son by her side the widow prays before her husband's grave, and the vision of the dead man appears to bless them both. Some time after, the widow receives an offer of marriage from a quartermaster living in the same village. The idea of a second union is repugnant to her, but realising that her child's interests have to be studied, she consents. The wedding takes place, and the marriage feast, in accordance with Breton manners and customs, is held in the open air. The young woman's thoughts, however, still dwell upon her first marriage, and she slips away to the sea-shore and throws herself into the water. Meanwhile, her absence has been observed. Her son is the first to discover the path she has taken, and running to the shore, dives into the sea and swimming out bravely, brings his mother back to the shore.

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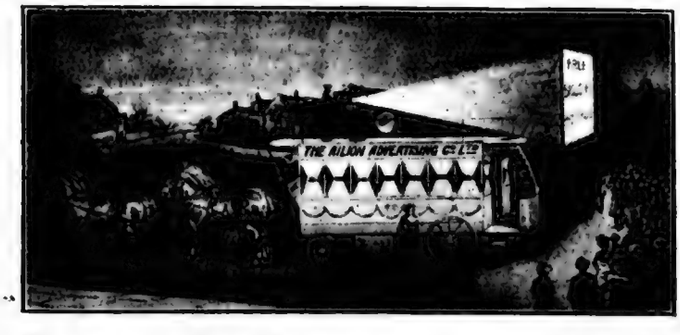
THE LIFE ANNUITY (S.C.A.G.L.).—The plot centres around the efforts of Molinchard, hard up for ready cash, to supplement his resources by selling his house to Durand for a stipulated sum on the condition that he, Durand, allows him a life annuity of so much per year. To facilitate the sale of his property, Molinchard appears as a feeble invalid, and Durand is delighted with the good bargain he thinks he has struck. He thinks differently when the first instalment of the annuity is due, and Molinchard presents himself the picture of radiant health. Durand, rendered callous by the deception practised upon him, resolves to break down Molinchard's health if possible. He accordingly expresses warm friendship for him, keeps him out late at nights, stands him innumerable drinks and instils into him the love of gambling, all to no purpose. Molinchard can drink like a fish, thoroughly enjoys himself, and wins any amount of money at the tables without turning a hair. Ultimately, the unhappy Durand tries more unworthy means still, only to fall into his own trap. This leads up to Molinchard making the acquaintaince of Miss Durand, and so smitten is he with her charms, that he offers to forgo his life annuity if Durand will give him his daughter, a proposal which naturally finds a ready assent.

MR. DURANT WANTS AMUSEMENT.—Mr. Durant, a jolly fellow, feels dull. He slips into his dress suit and leaves the house. His watchful spouse follows. High jinks are going on when Mrs. Durant appears on the scene, and then there are ructions. Durant and his friends manage to slip away in a cab. Mrs. Durant follows by hanging on behind. Durant is obliged to go home at last, however, and a curtain lecture shows him the error of his ways.

The Kinematograph as an Advertising Power.

THE Kinematograph has been seized upon by an enterprising firm as a means of advertistng the big trading firms throughout the country. The idea is to send a smartly got up car drawn by four Shire horses, out to the Provinces from South to North and back again, giving kinematograph shows every evening in the principal cities and towns. The pictures will be projected from the top of the van, as seen in the accompanying illustration. Between each spool traders' advertisements will be shown on the screen.



During the day the advertisements will be shown from the top of the car by means of a revolving apparatus until it becomes dark enough for the projection of the pictures. The screen measures 10 ft. by 8 ft., and the daylight curtain is 3 ft. by 2 ft. The advertising car is 45 ft. long, and being painted in white, and enamelled, and picked out in blue, will present a picturesque appearance, and will be sure to attract considerable attention from the public. The films will be supplied by the Gaumont Co., Ltd., and the Gaumont C.O.M. machine will be used throughout the tour. This novel advertising car starts from Woolwich on or about the 18th inst., first taking the South coast, then into Wales, the Midland and Northern counties, and on the return journey, in about twelve months' from the start, calculate to bring up at Tunbridge Wells. The name of the Company is the Ailion Advertising Co., Ltd.

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THE WIDOW.—With her young son by her side the widow prays before her husband's grave, and the vision of the dead man appears to bless them both. Some time after, the widow receives an offer of marriage from a quartermaster living in the same village. The idea of a second union is repugnant to her, but realising that her child's interests have to be studied, she consents. The wedding takes place, and the marriage feast, in accordance with Breton manners and customs, is held in the open air. The young woman's thoughts, however, still dwell upon her first marriage, and she slips away to the sea-shore and throws herself into the water. Meanwhile, her absence has been observed. Her son is the first to discover the path she has taken, and running to the shore, dives into the sea and swimming out bravely, brings his mother back to the shore.

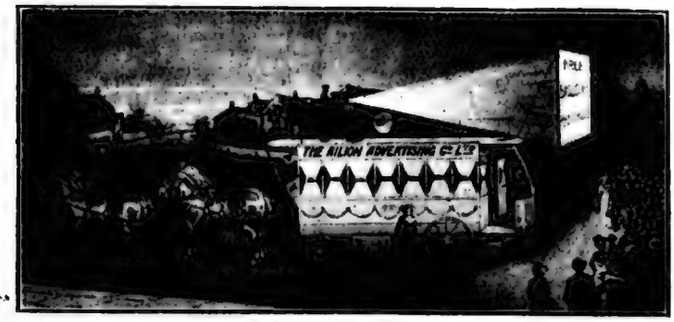
BLESSINGTON'S BONNIE BABIES.—Blessington, the proprietor of a toy shop, falls asleep across his counter after a good dinner, and dreams that his dolls, endowed with life and movement, creep out of their boxes. He sees them form themselves into ranks, and under the superintendence of a leader, march off to a public park. There the little people have a thoroughly good time—skipping games are organised, drill and gymnatic exercises—all in the most irresistibly droll fashion. Recreation, however, must end some time or other, and presently the gay little people trot back to the shop, twitch the coat tails of Blessington, who still snores melodiously, and jump back again into their proper places. The cleverness with which the kinematograph effects are executed, and the captivating manner in which the dolls go through their exercises, make a delightful subject.

THE LIFE ANNUITY (S.C.A.G.L.).—The plot centres around the efforts of Molinchard, hard up for ready cash, to supplement his resources by selling his house to Durand for a stipulated sum on the condition that he, Durand, allows him a life annuity of so much per year. To facilitate the sale of his property, Molinchard appears as a feeble invalid, and Durand is delighted with the good bargain he thinks he has struck. He thinks differently when the first instalment of the annuity is due, and Molinchard presents himself the picture of radiant health. Durand, rendered callous by the deception practised upon him, resolves to break down Molinchard's health if possible. He accordingly expresses warm friendship for him, keeps him out late at nights, stands him innumerable drinks and instils into him the love of gambling, all to no purpose. Molinchard can drink like a fish, thoroughly enjoys himself, and wins any amount of money at the tables without turning a hair. Ultimately, the unhappy Durand tries more unworthy means still, only to fall into his own trap. This leads up to Molinchard making the acquaintaince of Miss Durand, and so smitten is he with her charms, that he offers to forgo his life annuity if Durand will give him his daughter, a proposal which naturally finds a ready assent.

MR. DURANT WANTS AMUSEMENT.—Mr. Durant, a jolly fellow, feels dull. He slips into his dress suit and leaves the house. His watchful spouse follows. High jinks are going on when Mrs. Durant appears on the scene, and then there are ructions. Durant and his friends manage to slip away in a cab. Mrs. Durant follows by hanging on behind. Durant is obliged to go home at last, however, and a curtain lecture shows him the error of his ways.

The Kinematograph as an Advertising Power.

THE Kinematograph has been seized upon by an enterprising firm as a means of advertistng the big trading firms throughout the country. The idea is to send a smartly got up car drawn by four Shire horses, out to the Provinces from South to North and back again, giving kinematograph shows every evening in the principal cities and towns. The pictures will be projected from the top of the van, as seen in the accompanying illustration. Between each spool traders' advertisements will be shown on the screen.



During the day the advertisements will be shown from the top of the car by means of a revolving apparatus until it becomes dark enough for the projection of the pictures. The screen measures 10 ft. by 8 ft., and the daylight curtain is 3 ft. by 2 ft. The advertising car is 45 ft. long, and being painted in white, and enamelled, and picked out in blue, will present a picturesque appearance, and will be sure to attract considerable attention from the public. The films will be supplied by the Gaumont Co., Ltd., and the Gaumont C.O.M. machine will be used throughout the tour. This novel advertising car starts from Woolwich on or about the 18th inst., first taking the South coast, then into Wales, the Midland and Northern counties, and on the return journey, in about twelve months' from the start, calculate to bring up at Tunbridge Wells. The name of the Company is the Ailion Advertising Co., Ltd.

MISCELLANEOUS ADS.

6d. per line (10 words).
Three insertions for price of two.

PARTNER WANTED.

PARTNER WANTED to join a well-established and growing firm of film makers. Capital wanted for development, of which there are immense possibilities. £600 required, for which ample security can be given. Preference given to a gentleman with some knowledge of the trade who would take an active interest in the concern.—Write, in first instance, to Box 14, KINEMATOGRAPH WEEKLY, Tottenham Street, London, W.

SITUATIONS VACANT AND WANTED.

SMART Operator to commence August used to Gaumont machine motor driven Electrician preferred, used to gas. Permanency, state experience, wages etc. Embee Hall, Preston.

WANTED OPERATOR. Experienced limelight. Preference, sing or play also Picture Pianist, sing illustrated songs, both young single energetic, for 18 months Indian Tour, 2nd Class return and travelling expenses. Salary £12 month each. Sail 18th August, ATHERTON, Wolseley Road, Yarmouth.

AGENCY Wanted. Mr. Chatham Pexton the old Established Optical Lantern Slide Maker and Film Dealer, is desirous of representing a first-class Manufacturing House for films or optical Goods, central offices, Address Chatham Pexton, 48 Grays Inn Road, London, Establ'd. 1874, highest references given and required.

OPEN for position as manager or assistant manager of picture show or any position of responsibility, unimpeachable references, fourteen years in last position — Box 12 Weekly Office.

WANTED Engagement by Violinist Young, any business, used to pictures Good Refs. Open immediately. Write McCormack, Kings Head, Holyhead

PIANIST seeks engagement for Kinematograph displays, Experienced, First Class References, Pianist 56 Cromer Street, W.C.

APPARATUS & FILMS FOR SALE AND WANTED.

WANTED for Cash, Cinematograph Camera, must be of recent make & in perfect order approval required. BLAKE Cinematograph, High Street, Bedford.

FOR SALE Northern Cinematograph Co No 1 outfit comprising 8 Horse Fowler Traction engine, Dynamo and arc Lamps, Large Paper Organ, Motor and Waggon, Booth and Waggon also Living Bar, etc.—Apply 40 Cradock Street, Bishop Auckland.

WANTED Foolshead Pays Debts, King Robbers, Human Squib, Bertie buys Bulldog, Share of Poor, Wind blows Nobody Good, Stole Casey's Wood, Lesson Electricity, Moir v. Hague,—ATHERTON Wolseley Road, Yarmouth.

FILMS For Sale.—50,000 feet from ½d. to 2d. per foot, good condition, send for list.—WARREN EAST, 11 Newland Street, Kettering.

KINEMATOGRAPH Machines Repaired.—Arc Lamps, etc. re-lacquered and adjusted, secondhand machines purchased resistances rewound, installations overhauled and tested.—NEW CENTURY Co., Greville Street, Holborn, E.C.

KAMM'S Universe Projector for Sale in travelling case. Latest Model, perfect condition a bargain for anyone requiring up-to-date machine, can be seen any time —Apply Bowman, 9 Tottenham Street, Tottenham Court Road, W.

WOULD like to exchange a few reels of film with exhibitor, approved both sides.—John Toft, Ballina, County Mayo.

SLIDES FOR SALE AND WANTED.

SONG SLIDES on Hire, American & English, largest selection, moderate terms.—**Walter Tyler, Ltd.,** 48, Waterloo Road, London. Lists Free

MISCELLANEOUS.

WANTED Good working Cinema Theatres anywhere. Give all Particulars W.X. Box 15, Weekly Office

FIVE SHILLINGS Reward given for the present address London Animated Picture Co., Gooes Bros., proprietors.—Secretary, Mechanics' Institute, Bradford.

POSTERS, POSTERS, POSTERS,—Make your fronts attractive with our highly coloured Pictures. They "drag" the people into your shows, all sizes and shapes. Sample Parcel 5/- Post free,—Heron & Co, 11 Tottenham Street London, W.

787 TRON is the Telephone Number of THE GAUMONT SCOTTISH FILM BUREAU, where every trade requisite can be obtained for purchase or hire.

FOREIGN TRADE PAPERS A file of every paper devoted to Living Pictures is kept at the Offices of the Kinematograph and Lantern Weekly and can be inspected on application to the publishers at 9 & 11 Tottenham Street, W.

SLIDES COLOURED, 3/- per dozen. Best Workmanship.—Miss HOPKINS 64 Rotherfield Street, New North Road, London, N

Coloured Pictures in the Strand.

On Monday last Mr. W. Friese-Greene gave a demonstration of his coloured pictures at the Theatre de Luxe when several interested gentlemen were present to give a verdict on their value. The subjects chosen were Flag Signalling and Children with Flowers, and, although not exactly perfect, certainly gave the impression that they were in measurable distance of being put into practical use.

The Walturdaw Co.

Advise us, on the point of going to press, that they have secured a film of good quality, 200 feet in length, illustrating the visit of the King and Queen to Birmingham, and including street scenes, views of the procession, etc. Full particulars will be furnished on application.

Mr. C. Spencer

hopes to have his new picture theatre in Flinders Street, Melbourne, in working order before Christmas next. A block of land 66 feet by 156 feet has been acquired next to the *Herald* office, and the structure to be erected thereon will, it is said, cost £19,000, and house at least 3,000 people. The plans have been returned for trifling alterations by the Building Trustees, and after existing buildings on the site have been demolished operations will commence at once.

The Gaumont Liverpool Branch

reports very heavy business during the week-end in the way of topical films. They had three operators out in connection with the King's Review of the Territorials, and taking locals for the trade houses in the neighbourhood. The offices are fitted with a convenient dark-room, and a stock of everything appertaining to kinematograph work is kept on the premises. Competent operators can be sent out at the shortest notice to take any local or topical film of interest. Mr. A. E. Kempson will always be glad to hear from any old or new friends in the trade at 22, Islington.

JOHNSON & GIBSON

The Largest Staff and . . Plant in the Commonwealth

Bioscope Film Importers

FILMS FOR HIRE Australia only

Appointed . . . Sole Agents for the **"VICTOR" BIOSCOPE**

Absolutely Steady—The Latest British Invention.

Note Address—**Temperance Hall, Russell St., Melbourne**

***London Office:* 8 New Compton Street.**

Enquiries Promptly Attended

KINEMATOGRAPH MACHINES

AND ALL ACCESSORIES.

KAMM & CO.

Scientific Engineers and Manufacturers,

27, Powell Street, Goswell Road, London, E.C.

Telephone—8281 P.O. Central. Telegrams—Zerograph, London

LATEST PRODUCTIONS.

Week's Current Films denoted by asterisk *

LUBIN FILMS
Markt & Co. (London), Ltd., 6, City Road, E.C.

	Feet
*Officer McCue	695
*Mr. Inquisitive	248
*Bride Won by Bravery	835
The Press Gang	630
The Faded Flower	305
Smuggler's Daughter	990

THE GAUMONT CO.,
Chrono House, Sherwood St.

*Sydney Horse Show	500
*Old Maid's Dream	216
*Hootomatic Cycle Alarm	312
*Railway Ride to Annot	476
*I've something in My Eye	386
*Rival Beggars	390
*Love that Kills	590
*When Master Lunched with his Clerk	436
*Little Drummer Boy	508
*Louis XI	954
*Balloon Trip over Turin	609
*Miss Lydias Trick	490
*Humoristic Lecture	363

THE WALTURDAW CO.,
10 Dane St., W.C.

Trip on the Historic Medway	520
Turning the Tables	528
The Great Lottery	1050
Domestic Rivals	176

THE CINES CO., Ltd.,
Arundel St., Strand, W.C.

*Terracina	538
*He Who Laughs Last	295
How Money Circulates	859
The Cabman	606
Round the Coast of Italy	351
A Careless Life	995

URBAN-ECLIPSE-RADIOS,
Urbanora House, Wardour St.

Professor Puddenhead's Patents—*No. 2. The Electric Enlarger	330
*Old Cities of Italy	485
*Manufacturing Barrels	530
*Heavy Gale at Biarritz	255
*Industrial British Columbia	435
*In Andulasia, Spain	365
*Reedham Boys' Drill	325
Louis XI's Godchild	630

WARWICK TRADING Co.
113-117 Charing Cross Road

*Hogarth Fair	250
*Henley Regatta	—
Richmond Horse Show	200
Coaching Club Meet	—

WALTER TYLER, Ltd.,
The Film House, Gerrard St., W.

On Water-Ski	225
Tollfors, Sweden in Winter	230
Captain's Honour	698

LONDON CINE. CO.,
154 Charing Cross Rd., W.C.

Morris Beef Co.'s Team	130
Preparing American Horses for Show	208
White Slave	380

ITALA CO.,
Corso Casale, 91, Torino, Italy
Agents—WALTER TYLER, Ltd

*The Queen's Lover	750
Tragic Night	425
The Talisman	410
Niccolo de Lapi	1090
False Lunatic	510

LE LION FILMS
J. F. Brockliss, 7 Rupert Court.

*The Daughter of an Anarchist	430
*An Unlucky Coachman	350
A Sad Song	426
The Little Mother	528

THE ECLAIR CO.,
27 Rue Taitbout, Paris
Agents—WALTER TYLER, Ltd.

Meskal the Smuggler—	
No 2 The Stratagem	560
No. 1—A Smart Trick	640
Unlucky Acquisition	320

R. W. PAUL,
35 Leicester Square, W.C.

Theatrical Chimney Sweeper	330
Suspected	300

SELIG
Markt & Co. Ltd. 6 City Rd. E.C.

*Infant Terrible	350
The Tenderfoot	419
Tyrant's Dream	420

PRECISION FILM CO.,
Leytonstone.

Jaggers Breaks all Records	250
A Bad Day for Levinsky	396

AMERICAN BIOGRAPH FILMS.
Markt & Co. (London), Ltd., 6, City Road, E.C.

*Eloping with Auntie	614
*Two Memories	318
*Resurrection	299
A Baby's Shoe	999

NORDISK FILMS CO.,
18 Cecil Court, W.C.

*A Clever Nurse	466
*Through the Murole Channel, Finland	230
Fishing off the Coast of Norway	329

KINETO Ltd.,
48 Rupert St., W.

Britt v. Summers	1200

J. F. BROCKLISS,
7 Rupert Court, Rupert St., W.

*Funeral Customs in China	430
*Little Farmer	528
Follies of the Professor	330
Dr. Makemthin	665

LUX FILMS,
R. Prieur, 68 Basinghall St.

Under the Flag	711
Mistakes of a Customs Officer	426
Rival Sisters	685

PATHE FRERES,
31-35 Charing Cross Road

*The Widow	445
*Blessington's Bonny Babies	264
*The Life Annuity (S.C.A.G.L.)	676
*Across the Island of Ceylon	346
*Trip Across the Bosphorus	246
*Extraordinary Journey	396
*Mr. Durant wants Amusement	577
*Prodigal Son (Art Film)	1055

ANGLO-AMERICAN FILM CO.,
The Film House, Gerrard St., W.

What Women suffer	595
Birdie in Search of a Husband	440

VITAGRAPH COMPANY,
25 Cecil Court, W.C.

*Teddy in Jungleland	525
*Bridget on Strike	455
*Jephthah's Daughter	605
*Judgment of Solomon	395
For her Country's Sake	636
The Infernal Machine	300

CRICKS & MARTIN,
The Film House, Gerrard St., W.

*Salome Mad	500
Father, Hold my Wool	345
Butcher Boy and the Penny Dreadful	415

COSMOPOLITAN FILM CO.,
The Film House, Gerrard St., W.

The String	395
Lost Love	540
Blood of the Lamb	650

EDISON MFG. CO.,
100 Victoria Rd., N.W.

*A Road to Love	950
*Fuss and Feathers	605
*Doctored Dinner Pail	305
Woodchopper's Child	950
Uncle Tom Wins	675

WILLIAMSON, DRESSLER & CO.,
27 Cecil Court, W.C.

*Two Naughty Boys	375
The Pontine Marshes	560
A Dash for Help	515
The Account Squared	370
Scouts to the Rescue	550
How they made a Man of Billy Brown	575

HEPWORTH MFG. CO.,
17 Cecil Court, W.C.

*Cheap Removal	550
*Visit to Lynmouth	450
*The Spy	350
Boy and his Kite	350
Man and His Bees	300

CLARENDON FILM CO.,
Clarendon Rd., Croydon

Juggins' Motor Skates	585
Morganatic Marriage	490
The Invaders	—
Hard Times	390

NEW CLARENDON FILM SUBJECTS

Noted for Quality, Steadiness and Originality.

An Aerial Elopement

An extremely fine picture of a sensational character in which the latest forms of flying machines are employed.

A FILM YOU CANNOT DO WITHOUT

IT IS THE SUBJECT THAT TELLS

If you cannot secure Clarendon Films, apply direct to—

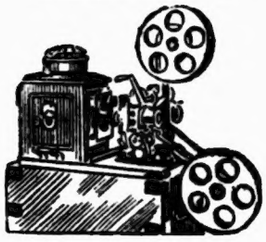
Telegrams—Cinemat, Croydon

CLARENDON FILM CO., Clarendon Road, CROYDON.

Telephones—155 Croydon P.O. 921 „

THE CELEBRATED SERVICE WRENCH MACHINES.

Supplied on most favorable Cash, Credit, or exchange Terms,



MODEL A. Standard mechanism dog, first-class cine lens, Lantern lens for projecting slides, any focus supplied, 2 12in. Russian Iron Spools, Swing round mechanism, Lantern body of Stout Russian Iron fitted with best Miniscus condenser. Complete ready for use.
£15 15 0

MODEL AA. Similar to model A, but fitted with patent fireproof box to gate, Automatic cut off, Improved film masking arrangement. Complete ready for use **£18 9 0.**

MODEL B. Massively constructed machine, used in the largest theatres and concert halls in London and the provinces, dog movement, rock steady, and Flickerless, Improved Automatic cut off, Fireproof gate, improved masking, swing round mechanism, lenses of any focus supplied. Complete ready for use. **£26 4 0**

Liberal Discounts to the Profession

Write for our complete Lantern list now ready containing about 200 pages printed on art paper, 6d deposit returnable.

Every requisite for the cinematographist and Lanternist, Demonstrations daily.

Reliable second-hand kinematograph lanterns, Arcs, Resistances, etc. generally in stock.

Free Instructions to Purchasers.

20,000 feet of superior Films offered at 25% discouut off usual price.

Kinematograph and Lantern outfits of any magnitude purchased for prompt cash or taken in exchange, liberal allowances.

SERVICE COMPANY LTD.,
292 & 293, High Holborn,
LONDON, W.C.
Telephone **260** *Central.*
,, **2071** *City.*
Telegrams: Admittedly London.

Telephones—
834 City and **372** Central.
Telegrams—Filmograph, London.

THE
ARTOGRAPH CO.
Film Dealers & Exporters

8 NEW COMPTON ST., CHARING CROSS RD., W.C.
Opposite the Palace Theatre.
Office hours, 10 a.m. to 4 p.m. or by appointment.

When preparing for the coming season give us a call. We are pleased to show you anything at any time by appointment.

CROSS'S IMPERIAL PICTURES
60 New Road, Grays, Essex.
Telegrams "PICTURES, GRAYS"
BARGAIN FILMS FROM HIRE DEPARTMENT.
Bargains at ½d per ft.

The Lord Mayor's Show	245
The Boat Race, 1908	180
The Cup Final, 1908	360
Tottenham Policeman's Funeral, new	310
Kingston, before and after the Disaster	435
Farm Colony...	500
Opening parliament...	170
Japan, Pathe, worn..	300

Films at ¼d. per foot.

Californian pigeon farm	115
Towing the Suevic's bow... ...	365
Anything to Please the Children	235
Ostrich Farm...	150
The Missionary's Daughter, dram.	675
Ma-in-laws misfortunes, comic ...	460
The King Opening Parliament 1909 as new	205
Railway Ride through France, tinted	458
Logging in Canada	400
The Lusitania	230
Put pa amongst the girls, comic ..	525
A daughter of the regiment ...	580
The man who wanted to be young again comic	395
The Litele blind girl, tinted, dramatic	445
If women were policemen, comic	404
The sorrows of a clown, dramatic	640
The chieftain's revenge, dramatic	415
Baffled bobbies, comic	320
A fish story, comic	452
Pleasant thoughts, comic	215
The Village marathon, comic ...	422
The Tenderfoot, cowboy pictur ..	700
On active service, dramatic ...	590
Farman's aeroplane	340
Messina Earthquake, as new ...	750
The Escape from the Harem, tinted	640
Foster Parents, dramatic	620
The Half castes revenge, dramatic	360
Trapped by Pinkertons dramatic	769
The Baboon, sensational	362
A Diabolo Tragedy, pathetic ...	345
The hand of the Enemy, dramatic	660
The Foundling, pathetic	830
The Farrier's Daughter, dramatic	765
Horrible adventure, tinted, dramatic	626
The Fatal Locket, dramatic ..	630
Loves Drama, dramatic	430
The Girl from Montana, dramatic	900
The Orphan Girl, dramatic, tinted	680
Life in a Flat, comic	625
The Sandwich man, comic ...	540
Mechanical Legs, comic	420
Bobby's Saw, comic	420
The Great Bargain Sale, comic ...	430
Porcelain of Good Quality, comic	260
The Effects of Scotch, comic ..	160
Call Me at Seven, comic	380
The Life of a Song, comic... ..	260
The Nurse's Voyage, comic ..	501
The Embarassing Purchase, comic	535
An Overdose of Love Potion, comic	303
On a Cold nd Frosty Morning, comic	370
The matinee Hat, comic	510
Pigeon Farm...	170
River Meuse, tinted. Belgium ..	215
The King's Visit to Berlin, 1909 ...	200
Disturbing his Rest, comic ...	270
The Sofa Bedstead, comic... ...	435
The Apprentice's Smock, comic...	410
At the Stage Door, comic	235
The Gipsy's Warning, dramatic ...	285
The Young Lady Who Wanted to be Married, comic..	420
Mrs. Newlyweds Irish Stew, comic	305
The Dumb Witness, dramatic ...	525
Tour of China	360

All in excellent showing condition—no appro Postage extra.
Films at 1d. per foot.

Tommy's trip to Morocco, comic, tinted	780
The Drunkard's dream, dramatic	313
Hoist with his own petard, dramatic, tinted, ...	625
The Prize Camel, comic	370
The Volcanic chimney, comic ..	353
The Village Tragedy, tinted dramatic	735
The Adventuress, tinted, dramatic	906
The wreck of the Mary Jane, dramatic	600
The Baron's Crime, tinted dramatic	406
A modern Cinderella, dramatic ...	380
Napoleon and the Sailor, tinted, dramatic	540
The Village Doctor, tinted ...	600
The Bully and the Recruit, dramatic	340
It's Never Too Late to Mend, dram	450
Romeo and Juliet, tinted	1240
The Quebec Pageant	1000
Grandfather's Pills, comic ...	545
A Night in Dreamland, comic ...	500
Moving In, comic	525
Friday the 13th, comic	560
Norway	700
A Chinese Theatre	160
Through the Grand Canyon, tinted	600
An American fox hunt	670
The story of Promethus	340
The Fortune, Trick...	495
Bluebeard, tinted	760
Hop' o my Thumb tinted... ...	840

Twentyfour hours appro.. on receipt of full cash. Postage extra,
Second-hand 12in spools 1/- each
Accessories, cut prices. Hire Department—400,000 feet. New list.
Foreign and Colonial orders receive special attention and same value as if on the spot.

M. BAER & CO.
The Continental Film Exchange,
20 Rathbone Place, W.C.
Telephone:— ***12680*** *Central.*
Telegrams:—"Biophone London."
Ask for complete Lists.

For His Daughter's Sake col...	878	2½d	
Cupids 4 darts, col	264	2½	
Hotel Thief	1023	2½	
Julius Ceasar, col	640	2½	
Spanish Blood	280	2½	
The Hand, art film	874	1½	
Juda's Kiss, art film	808	2	
Legend of Psyche, col. ...	900	8	10 0
Last Days of Pompeii, art film	1320	1⅝	
Man with white gloves, art film	1025	1½	
Stickphaste, comic	345	1½	
Wanted a Butler, comic ..	297	⅝	
Brave Seaman	498	½d	
Mr. Fritz, Pantomime, col ...	957	2½	
The Pirates, col	495	1½	
Corporal's Stripes, art film ...	745	1½	
Jimmy as Store Fitter	248	1½	
Dreyfus affair	1214	6	10 0
Love of a Gipsy...	475	1½	
Little Billy as motorist ...	430	1½	
Hero of Valmy	392	1½	

5,000 feet odd films in splendid condition at ½d foot

Murder of Duke de Guise, art film	1125	
Passion play, coloured as new ..	3120	
L'Assommoir (Drink)	2450	
Samson and Dalila, Brand new	1090	4½
Blue Bird ... ... ,, ...	990	4½
Sleeping Beauty ,,	990	4½

25,000 feet coloured films, new 4½.
Ask for complete List.
12 hours appro against deposit.
All our films are in splendid condition. Only first-class subjects.
JUST GIVE US A TRIAL.
We can get you any subject new or secondhand, at lowest prices.

AGENTS WANTED for **India, Australia, South Africa,** and other countries.

THE ARTOGRAPH, Central Film Exchange,
8, New Compton St, W.C.
Opposite Palace Theatre,
Telephones: **834** *City, and* **372** *Central*
Telegraphic Address: Filmograph, London.
Send stamp for our full list of new and second-hand films.
The London Clearing House for Films.
Films for Sale. Prices on application.

Juda's Kiss, art	808
Jacob's Idea, art	595
Weight-reducing Competition, art	725
End of a Tyrant, art	824
Beautiful but destitute, art ...	676
Miss Maggy's Fiancee, art ...	560
Poor Boy, art...	1072
Magic Parchment, art	1023
Process of Liquefaction	346
Amateur Detective	379
Hairdresser's Revenge, art ...	660
Doomed	873
Dinner of January 9th, art ...	703
Arabian Pottery	478
Tambourine-maker	264
Two Pigeons	478
Napoleon (1st Series) art ...	1188
Napoleon (2nd Series) art... ...	990
Joan of Arc, art	850
La Tosca, art	1254
Gay old Dog, art	824
Return of Ulysses, art	1055
Gamekeeper's Son, art	757
Eternal Romance, art col	790
Martyrdom of Louis XVII	676
Roman Idyll	—
The Gambler, art	757
The Abduction	692
The Banknote, art	1039
The Star of Bethlehem	935
The Bird in the Gilded cage ...	1000
Legend of the Forget-me-not ...	545
White-gloved Man, art	1023
The Pierrot's Talisman	890
The Evil spirit in a Girl's School	643
The Last Conquest, art	595
Hat making From Bamboos ...	446
A tardy Bridegroom	363
How a Fashion is Instituted ...	495
A Street Waif, art	1039
Johnson-Burns Training	500
Britt-Summers Boxing (1st 3 rounds)	650
The Black Ball, art...	693
Lazy man	545
Architect's Apprentice	412
Whimsical People	198
The Beginning of the Serpentine	412
Samson and Delila	1088
The Female Spy	428
The Story of Psyche	956
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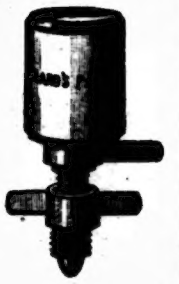

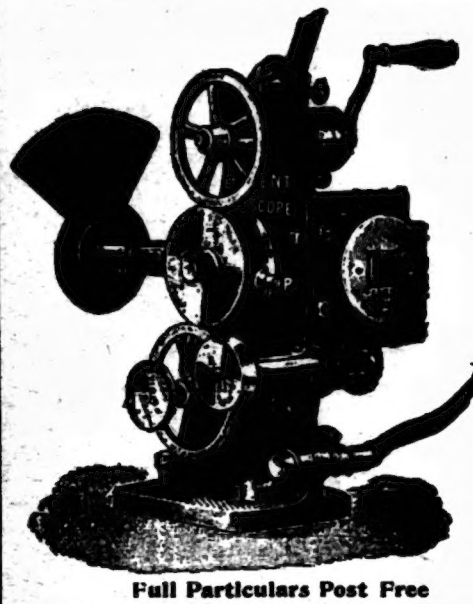

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